# ॥ अभिषेकनाटकम् ॥

A PLAY IN SIX ACTS

With an exhaustive
Introduction, English Translation, Notes, Etc.
by

VIDYĀRATNA, PANDIT S. RANGACHAR, M.A.

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# CONTENTS

भासनाटकचक्रेऽपि च्छेकैः क्षिप्ते परीक्षितुम् ।
स्वप्नवासवदत्तस्य दाहकोऽभून्न पावकः ॥

When the entire circle of Bhāsa's dramas was subjected to a fire-test by critics, fire was without the power of burning in the case of his Svapnavāsavadatta.

—Rājaśekhara's Sūktimuktāvalī

सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकैः ।
सपताकैर्यशो लेभे भासो देवकुलैरिव ॥

Bhāsa got as much fame by his plays, begun by stage-managers, containing several characters and marked by dramatic situations, as he would have gained by (the erection of) temples (the construction of which is) begun by architects, which contain several stories and are marked by banners.

—Bāṇa's Harṣacarita

# INTRODUCTION

## A. BHASA : HIS DATE, LIFE AND WORKS

### 1. THE BHĀSA PROBLEM

**Preliminary**—Bhāsa was known by reputation through several references[1] to him by merited writers such as Kalidāsa[2] and Bāṇa,[3] until 1912 when[4] the late Pandit Ganapati Sastri of Trivandrum published the following thirteen[5] Sanskrit plays—

1. Pratijñā Yaugandharāyaṇa, 2 Svapnavāsavadattā and
3. Avimāraka (*Three Bṛhatkathā plays*)
4. Pratimā and 5. Abhiṣeka (*Two Rāmāyaṇa plays*)
6. Madhyama-Vyāyoga, 7. Pañcarātra, 8. Dūta-Vākya, 9. Dūta-Ghatotkaca, 10. Karṇa-bhāra and
11. Ūrubhaṅga (*Six Mahābhārata plays*)
12. Bālacarita (*One Kṛṣṇa play*)
13. Cārudatta (a fragment) (*One Folklore play*)

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1. Twenty five different references to Bhāsa and his works are collected together in Appendix C to Devadhar's edition of the plays entitled 'Bhāsa-nāṭaka-cakram.'

2. 'प्रथितयशसां भाससौमिल्लकविपुत्रादीनां प्रबन्धान्....'—मा० मित्रम्०

3. सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकैः ।
सपताकैर्यशो लेभे भासो देवकुलैरिव ॥ —Harṣacarita.

4. The Pandit states in his 'Bhāsa's plays—A Critical Study,' that he came across a palm leaf manuscript of ten *Rupakas* in 1909 and that in a subsequent tour he secured Mss. of the other three plays Nos. 4, 5 & 8 above. All the plays were first published in the Trivandrum Sanskrit Series.

5. A play called *Yajñaphalam* dealing with the story of the Bālakāṇḍa of the Rāmāyaṇa was published in 1941 and attributed to Bhāsa by its editor Rājavaidya Jivaram Kālidāsa Sastri of Gondal.

None of these plays bore the name of the author. Hence the learned editor, adducing some arguments, put forth his view that—

(1) All the thirteen plays formed the work of one and the same person; and (2) *That* writer was the great Bhāsa owned by Bāṇa and Kāḷidāsa, as their worthy predecessor.

### (1) All the Thirteen Plays by a Single Author—

A close examination of all these plays reveal that there are these common features among them—

1. All the plays begin with the stage direction 'नान्द्यन्ते ततः प्रविशति सूत्रधारः'. After this a benedictory verse is found, with which the *Sūtradhāra* commences the prologue of the play. But the classical plays open with the benedictory verse, after which the *Sūtradhāra* is introduced with the direction ततः प्रविशति सूत्रधारः. Another strange feature of the opening stage direction in all these Trivandrum plays is the repetition of the same idea in अन्ते and ततः.

2. The customary practice of mentioning the names of the author of the play, his patron etc. in the prologue is totally absent in these plays.

3. Prologues usually called प्रस्तावना are termed स्थापना here.[6]

4. The *Bharatavākya* is the same[7] in most of these plays.

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6. Karṇabhāra is an exception, where it is called प्रस्तावना: the Pratijñā has a variant *Āmukham* for Sthāpana and there is no such expression at all in the case of Bālacaritam; see Critical study P. 10; and Paranjpe's note on Sthāpana in his edition of Madhyamavyāyoga.

7. इमां सागरपर्यन्तां हिमवद्विन्ध्यकुण्डलाम्। महीमेकातपत्राङ्कां राजसिंहः प्रशास्तु नः ।। is the भरतवाक्य in Svapna. Bāla. and Dūtavākya. and भवन्त्वरजसो गावः परचक्रं प्रशाम्यतु । इमामपि महीं कृत्स्नां राजसिंहः प्रशास्तु नः ।। in Pratijñā, Avimāraka, Abhiṣeka and Pañca. *l* 2.



5. The style and language of all these plays are strikingly similar.

6. In many of these plays the device of 'Unintentional Dramatic replies' (पताकास्थान) and the figure of speech मुद्रा[8] (*Paranomasia*) for the opening verse, are used.

7. The same names of minor characters, the same type of grammatical irregularities, the same ideas, sentences and expressions[9] repeat themselves in these plays.

8. Bharata's rules of dramaturgy are not observed in these plays, in as much as deaths, duels and battles are shown and water is actually brought on the stage.

9. Stage directions are many a time wanting and to be supplied by the readers.[10] The directions given are very brief and indicate rapid action, as in '*Exit* and *re-enter*.'

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It is only the above mentioned seven plays that have 'राजसिंहः प्रशास्तु नः' in their Bharatavākya. The Pratima and the Karṇa have merely 'राजा भूमिं प्रशास्तु नः' In all these plays we have the word *Bharatavākya* before the valedictory verse excepting in the case of Pañca. There is no such verse in the Cāru. and Dūtaghatotkaca, while in the MV. the last verse simply refers to *Upendra*, and in the Ūru. there is a split verse at its end.

8. See Pañca, Pratijñā, Svapna and Pratimā.

9. See Devadhar's 'Plays ascribed to Bhāsa, their Authenticity & Merits', where he has noted several such repetitions.

10. Cf. for instance in the Pratijñā II[51], the direction *Praṇipatya* is necessary at the beginning of the speech of the Kāñcukīya as the king says later II [56] उत्तिष्ठोत्तिष्ठ etc. In the Pañca. P. 9, several persons are introduced to the king. The stage direction relating to their appearance on the stage is not found.

10. The names of the plays are to be found only at the end (in the colophon).

These striking similarities in the thirteen plays convince any reader of their common authorship.[11]

**(2) Bhasa : The author of all these plays—**

A careful study of these plays also reveal that—

(a) The grammatical and dramaturgical rules of Pāṇinī and Bharata are not applicable to these plays, which fact shows that they must have been composed before those rules were framed.

(b) The frequent use of the expletives च, तु, etc. in the slokas, the large number of the Anuṣṭubh metre, the simplicity of diction (many a time inadequate to bring out the ideas intended), and the absence of the classical figures of speech take them nearer the epic style of the Rāmāyaṇa and the Mahābhārata.

(c) Many of the ideas contained in these plays are to be seen in the works of Kālidāsa,[12] As'vaghoṣa,[13] S'ūdraka[14]

11. Prof. De appears to doubt even this. See his article 'The Dramas ascribed to Bhāsa' in I H Q XVII pp 415 ff. R.V. Jagirdar maintains a similar view. See his 'Drama in Sanskrit Literature,' pp. 74f.

12. See Gaṇapati Sastri Op cit. and his Intro. to Svapna and Pratimā.

13. Pratijñā I 18 has been transformed by As'vaghoṣa in the following s'loka of his Buddhacarita, XII 60.

काष्ठं हि मथ्नन् लभते हुताशं भूमिं खनन् विन्दति चापि तोयम् ।
निर्बन्धिनः किञ्चन नास्त्यसाध्यं न्यायेन युक्तं च कृतं च सर्वम् ॥

14. See Pusalkar Op cit, pp. 155 ff.



Vis'ākhadatta[15] and many others, who owe their indebtedness to the author of them.

These and similar facts make the readers believe that the author of these plays must be anterior to Pāṇini, Bharata, Kālidāsa, S'ūdraka and such others. But who could he be?

Among these thirteen plays, there is one by name *Svapnavāsavadatta* which is ascribed to Bhāsa by राजशेखर in this stanza of his—भासनाटकचक्रेऽपि च्छेकैः क्षिप्ते परीक्षितुम् ।
स्वप्नवासवदत्तस्य दाहकोऽभून्न पावकः ॥—सूक्तिमुक्तावली

This coupling of one of the plays with the name of Bhāsa establishes that all the other works too (claiming the same authorship) must be by Bhāsa, who alone has to his credit a Nāṭaka-cakra.

Bāṇa observes in his *Harṣacarita* that "Bhāsa gained as much fame, by his plays begun by the stage directors, containing many and varying characters, and stirring dramatic episodes, as by (the erection of) temples constructed by architects, with several stories and banners."[16] The Trivandram plays have all the above features and hence they must be by Bhasa. This Bhāsa must be the same as the one owned by Kālidāsa as his predecessor and spoken of as a *muni*[17] by Jonaraja.

15. *Mudrārākṣasa* is probably the outcome of Vis'ākhadatta's study of Bhāsa's Pratijñā. 16. See note 3.

17. 'सोऽग्निरपि भासमुनेः काव्यं विष्णुधर्मान्मुखात् त्यक्तवान् नादहदित्यर्थः' while commenting on the following verse of Jayāṅka (12th cent. A.D.) in his Pṛthvīrājavijaya.

सत्काव्यसंहारविधौ खलानां दीप्तानि वह्नेरपि मानसानि ।
भासस्य काव्यं खलु विष्णुधर्मान् (?) सोऽप्याननात्पारतवन्मुमोच ॥

These two views of the Pandit were discussed in learned journals by scholars,[18] both Indian and Foreign. The result was that almost all concurred with the Pandit regarding the common authorship of these plays. As regards the other question there came up three[19] different views; viz.—

1. All the thirteen plays are the works of Bhāsā
2. None of the 13 plays can be ascribed to Bhāsa
3. The material available to prove the authorship of the plays are inadequate and hence the evidences adduced so far are not at all conclusive.

Scholars who opposed the Pandit's view pointed out that—

a) The features of Bhāsa's plays mentioned in Bāṇa's verse are found also in many[20] of the South Indian plays, and hence cannot be a conclusive proof.

b) None of the plays can be Bhāsa's; for the *Svapnavāsavadatta* of this group does not contain the following stanza quoted from Bhāsa's play of the same name, by Rāmacandra in his Natyadarpaṇa—

[21] पादाक्रान्तानि पुष्पाणि सोष्म चेदं शिलातलम् ।
नूनं काचिदिहासीना मां दृष्ट्वा सहसा गता ॥

18. For a bibliographical note of publications on Bhāsa, see Appendix I to A.D. Pusalkar's 'Bhāsa—A Study'

19. Scholars such as Prof. Keith, Thomas and Paranjpe supported the Pandit's view; Prof. Kane, Dr. Barnett, Rama Pisharodi and Krishna Pisharodi opposed it; some others like Dr. Sukhtankar and Prof. Winternitz opined that the evidences adduced by either group were not conclusive.

20. See S'aktibhadra's Ās'caryacūdāmaṇi, Nilakaṇṭha's Kalyāṇa Saugandhika, Kulas'ekhara Varma's Tapati Svayamvara and also the anonymous play Viṇāvāsavadatta (a fragment in 3 Acts) puplished by prof. Kuppuswami Sastri in the Journal of Oriental Research, Madras 1931.

21. This stanza was later inserted by Pt. Ganapati Sastri into a relevant section of the 4th Act of Svapna. bringing out a 2nd edition of the play. It must be noted here that another stanza beginning with चिरप्रसुप्तः कामोऽयं etc. cited in the Bhāvaprakās'ika as from the Svapnavāsavadatta is found in the present play (Act VI).



These diverse views of the two sections of scholars naturally led to the third view mentioned above, of a few cautious scholars.

Arguments and counter arguments defending their own stand and refuting their opponents' were put forth by the two diverse groups in a series of articles for a long time. This only made the problem of the authorship more and more complicated.

Thus, to this day, the question of Bhāsa's authorship has not been answered conclusively and hence it has remained an unsolved problem.

## 2. DATE OF BHĀSA

Bhāsa must be earlier than both Kālidāsa and Bāṇa who refer to him by name, as observed already, and later than Vālmiki upon whose Rāmāyaṇa he has drawn for the theme of his two dramas, viz. Pratimā and Abhisheka. But Kālidāsa's date is still indefinite. If Dr. Peterson holds that "Kālidāsa stands near the beginning of the Christian Era, if indeed, he does not overtop it," Dr. Kern places him in the latter half of the 6th cent. A D. Bāṇa's date, however, is almost definitely known to be the closing part of the 6th and the beginning of the 7th cent. A D. So, at any rate, Bhāsa's date cannot be later than the 6th cent. A.D. As regards the date of Vālmiki too, scholars differ. Prof. Keith[22] is inclined to think that Vālmiki lived earlier than the 4th cent. B.C. and that those who improved on him

22. See his Hist. of Sans. Lit.

were during the period 400–200 B.C., while Prof. Jacobi assigns him to a date earlier than the 5th cent. B.C.

These two limits of Bhāsa's date are almost universally accepted but there has been much diversity in the opinion of scholars regarding the exact date of Bhāsa. Some feel that he should be closer to Kālidāsa, while others feel that he is closer to Vālmiki. The learned editor of Trivandrum has pointed out that Bhāsa must be definitely before Pāṇinī and Bharata, as their rules of grammar and dramaturgy are not at all applicable to his plays. Again Pāṇinī's date is not known definitely. Keith places him in the 4th cent. B.C. Accepting this date of Pāṇinī, if Bhāsa is prior to him, Bhāsa will have to be assigned to the 5th cent B.C. at the latest.[23]

But it is not at all right to argue that Bhāsa is anterior to Pāṇinī or Bharata, just because their rules of grammar and dramaturgy do not hold good§ in the case of Bhāsa's works. Has not Pāṇinī taken into account all the words in

23. Date of Bhāsa according to different scholars—

| | |
|---|---|
| Ganapathi Sastri, Haraprasada Sastri and Pusalker | 6th cent B.C, |
| Jahgirdar, Kulakarni | 3rd cent. B.C. |
| Jayaswal, Chaudhury, Dhruva | 2nd-1st cent. B.C. |
| Konow Sarup, Weller | 2nd cent. A.D. |
| Keith, Jolly, Jacobi, Banerji Sastri and Bhandarkar | 3rd cent. A.D. |
| Lisney and Winternitz | 4th cent. A.D. |
| Shankar | 5th-6th cent. A.D. |
| Devadhar, Barnett, Hirananda Sastri, Nerurkar, Pisharoti | 7th cent A.D. |
| Kane | 9th cent A.D. |
| Ramavatara Sarma | 10th cent. A.D. |
| Rangacharya Reddy | 11th cent. A.D. |

Note :-Prof. Macdonell has not expressed his view regarding Bhasa's date.

§ This is presuming that Bhāsa would not have deviated rom such rules, if he were aware of them.

(2) 

the form they were known to have been used before him? If Bhāsa were anterior to him, how could the forms so frequently used by Bhāsa be overlooked by Pāṇini? The same argument holds good in the case of Bharata also. Hence, it would be safer to hold that Bhāsa must have been a contemporary of Pāṇinī or Bharata and lived in a province far away from where those two lived.

## 3. WAS BHĀSA A SOUTH INDIAN?

A few enthusiastic South Indian Scholars[24] have tried to show that Bhāsa was a South Indian and claim him for Kerala, in particular. Their contention is that—

(1) All the thirteen plays were found in Kerala.

(2) Sītā is not with Rāma when he is to be consecrated (in the Pratimā), while the practice in all places except Kerala is to have the couple together on such an occasion.

(3) The terms सम्बन्ध (in Pratijñā), विचार (in Avi.) and आम् are used in the Malayāḷam sense.

(4) The maternal uncle is much honoured. Avimāraka bows twice to his maternal uncle, which speaks of the Marumakkathayam practice.

and hence Bhāsa must be from Kerala.

But these arguments are not quite convincing. The mere fact that some manuscripts were discovered for the first time in a certain place cannot establish that their ancient author was a native of that place. Sītā's absence from the consecration scene (and even her ignorance of her husband's consecration) is to be explained as a dramatic

24. See Pusalker Op. cit. pp. 52 ff. and A D. Pisharoti's "Bhāsa's Works : A Criticism."

contrivance. As regards the terms संबन्ध, विचार etc., there is no reason why we should not believe that these Saṁskṛt words had once the meaning in which they are used in these plays. The special honour to the maternal uncle is only what is prescribed by the Dharmas'āstras.[25]

Thus none of the arguments advanced to prove that Bhāsa was a South Indian stands. On the other hand all the characters of his play, names of cities, rivers, mountains etc. are northern, which may go to show that he was a North Indian. The discovery of Yajñaphalam[26] in Northern India, which is being ascribed to Bhāsa, may confirm this view.

## 4. LIFE OF BHĀSA

Precious little is known about Bhāsa's life. All that can be said about him is that he is a very ancient writer, even a *muni* of the class of Vyāsa or Vālmiki. He has strong predilections for the Vishṇuite cult. He loves Brahmanical rites and customs and often refers to the prominence of the Brahmins. His regard for the Brahmins and their piety is very great. In the Bālacarita, Kaṁsa says calmly—"I take even an untrue word of a Brāhmaṇa to be a true one." The home was the place of women according to Bhāsa.

Bhāsa is a vehement advocate of Dharma. He believes in the theory धर्मो रक्षति रक्षितः That is why he makes Yaugandharāyaṇa in the Pratijñā exclaim—'भूमिभर्तारमापन्नं रक्षिता परिरक्षति'. In the Pañcarātram, Duryodhana points out that it is false to say that Heaven can be gained only by the dead and asserts that 'Heaven is not invisible but is here

25. See Manu. II 130; Bodhāyana. I 3, 45; Āpatsambha I 14–11; Vasiṣtha XI 2, XIII 41; Gautama V 27.

26. See note 5 *supra*.



and yields its manifold fruits.' If truth were to stand even in respect of solicited alms, all men shall stand."

Bhāsa stresses on gifts and sacrifices. In the Pañcarātram Duryodhana is represented as performing a great sacrifice and making profuse gifts, the final gift being that of half his kingdom to his own teacher Droṇa. Karṇa observes that the great kings such as Ikṣvāku, S'aryāti, Yayāti and Rāma, though dead, still live through their sacrifices. The stanza—

शिक्षा क्षयं गच्छति कालपर्ययात् सुबद्धमूला निपतन्ति पादपाः ।
जलं जलस्थानगतं च शुष्यति हुतं च दत्तं च तथैव तिष्ठति ॥

of Karṇa is an ever memorable statement.

Bhāsa often feels that Fate sometimes baffles all human efforts. 'जाग्रतोऽपि बलवत्तरः कृतान्तः' 'चक्रारपङ्क्तिरिव गच्छति भाग्यपङ्क्तिः' 'कः कं शक्तो रक्षितुं मृत्युकाले'—(Svapna. VI 10) are a few of his statements which can be noted in this connection. All the same he is not a fatailst. He has vehemently expressed his conviction that proper efforts are bound to fructify, in the following statement of Yaugandharāyaṇa—

काष्ठादग्निर्जायते मथ्यमानाद् भूमिस्तोयं खन्यमाना ददाति ।
सोत्साहानां नास्त्यसाध्यं नराणां, मार्गारब्धाः सर्वयत्नाः फलन्ति ॥—प्र०यौ०

## 5. WORKS OF BHĀSA.

Mention has already been made of the thirteen plays ascribed to Bhāsa. Another play called यज्ञफलम्[27] dealing with the story of the Bālakāṇḍa of the Rāmāyaṇa has been recently published and attributed to Bhāsa. There seems to be however, a belief that Bhāsa wrote as many as twenty three dramas[28] among which *मुकुटताडितक and *उदात्तराघव had a place.

27. See note 5 & 26.

28. See R.V. Krishnamachariar's Bhūmikā (P. XXXIII) to Priyadars'ikā (V.V. press S'rirangam).

About 13 stray verses[29] are attributed to Bhāsa. Of them *five* are found in the शार्ङ्गधरपद्धति, *four* in the सुभाषितावली, *three* in the सदुक्तिकर्णामृत and *one* in the सूक्तिमुक्तावली. None of these verses is found in any of the Bhāsa plays discovered so far. This cannot be a disproof of Bhāsa's authorship of those plays, for, we may yet hope to discover more works of Bhāsa, where these verses may be found.

## 6. STYLE OF BHĀSA

Bhāsa always employs a simple, elegant and at the same time direct and forceful style in everything that he writes. His verses, as well as his prose, are easy to understand in as much as the words employed are very simple. He is very brief in his expression which is sometimes inadequate to bring out clearly the idea contained therein. He scrupulously avoids the use of long compounds. The speeches of his characters are generally short but pointed and hence effective. He is very fond of repeating the same expressions, phrases, sentences and even s'lokas, in the course of almost all his works. He sometimes puns on words. He employs only simple figures of speech. His plays abound in beautiful subhāṣitas and pithy proverbial statements. He effectively employs the पताकास्थान device (unintentional dramatic replies) in specially selected episodes. His descriptions, although long sometimes, are splendid and picturesque.

Bhāsa expresses things directly and in a simple and

* But Mukuṭatāditaka and Udāttarāghava are being attributed to Bāṇa and Mayūra respectively.

29. *One* of these verses occurs in the *Matta-vilasa* and *four* are attributed to other authors by other anthologists. This proves the notoriously unreliable character of the anthological attribution. See F.W. Thomas. JRAS 1927 P. 883 f.



lucid language. There is something remarkably charming in every statement of his. His humour is subtle and original in appreciation of which, Jayadeva called him the gentle smile of the Goddess of Poetry.[30]

## 7. GENERAL

In every one of his thirteen plays, Bhāsa displays his originality. Although he draws the subject matter in very broad outlines from popular sources, he invariably presents it in his own way, changing it completely in many cases, for the better. For instance, in his PAÑCARĀTRAM, he makes Duryodhana give away half the kingdom to Droṇa as *Guru-dakṣina*, which is of course handed over by Droṇa to Yudhiṣṭhira. Thus the great Mahābhārata war is altogether avoided. The STATUE HOUSE SCENE in the Pratimā, and the DREAM SCENE in the Svapna are two of the many other beautiful creations of Bhāsa.

A remarkable feature of these plays is that they are all actable without making any additions or omissions. Some scholars even maintain that the now published versions of the plays are only stage-adaptations of the more elaborate originals of Bhāsa. There is a predominance of male characters in these plays, unlike the classical plays. Most of these exhibit a martial spirit. The dialogues are crisp, to the point, and in an easy flowing style. In every play, 'dramatic suspense is so well maintained, that, as the plays progress, the audience get more and more absorbed in them.

30. यस्याश्चोरश्चिकुरनिकरः कर्णपूरो मयूरः
भासो हासः कविकुलगुरुः कालिदासो विलासः ।
हर्षो हर्षः हृदयवसतिः पञ्चबाणः स बाणः
केषां नैषा कथय कविताकामिनी कौतुकाय ॥ —प्रसन्नराघवे 1

## B. THE ABHISHEKANATAKA

### 1. PLOT

**ACT I** (वालिवधाङ्कः)—After taking a pledge to help each other, Rāma and Sugrīva, escorted by Lakṣmaṇa and Hanūmān, move towards Kiṣkindhā to fight with and slay Vālin. On arriving at the capital, Sugrīva alone moves forward and roars out a challenge to his brother Vālin. Vālin hears it and regardless of his wife's advice, goes out, meets Sugrīva in fight and knocks him down. Hanūmān reminds Rāma of his pledge to his master, whereupon without a word of warning he lets fly an arrow which wounds Vālin mortally and causes him fall down unconscious. On recovering consciousness, Vālin reads Rāma's name on the arrow and complains that the act is most unbecoming of a hero. Rāma tells him that it is as a punishment for taking his younger brother's wife. Vālin is satisfied. He expires after asking his forgiveness, and entrusting his son Aṅgada to the care of Sugrīva to whom he offers the golden necklace (the family heir-loom). Lakṣmaṇa, is asked by Rāma to arrange for Sugrīva's consecretion.

**ACT II** (अशोकवनिकाङ्कः)—[Sugrīva's captains headed by Aṅgada come to the sea-shore in their search for Sītā, wife of Rāma and who has been abducted away by Rāvaṇa. Hanūmān leaps across the ocean to Laṅkā.]

Hanūmān enters Laṅkā and searches long for Sītā. He sights Sītā in the As'oka garden, just as Rāvaṇa arrives there. He watches the demon's efforts to win the love of the captive Sītā who has nothing but scorn for him. After sometime, when Rāvaṇa goes to take his early mornint bath, Hanūmān introduces himself to Sītā who does nog believe him at first. After acquainting her with the



condition of Rama, he assures her of her early rescue by Rāma. He then leaves her to announce his arrival to Rāvaṇa by destroying that beautiful garden.

**ACT III** (विभीषणनिरसनाङ्कः)—News of the destruction of the As'okavana by Hanūmān is brought to Ravana. A number of generals, one after another, and even Prince Akṣa are ordered to captivate the monkey. All of them are slain by Hanūmān. At last prince Indrajit manages to bring him bound with snares. Hanūmān defies Rāvaṇa and delivers the message of Rāma. Rāvaṇa grows furious at this and orders to put him to death. Vibhīṣaṇa restrains him from killing an envoy. Rāvaṇa then modifies the punishment into one of setting fire to the ape's tail and throwing him out of his capital. Vibhīṣaṇa urges Rāvaṇa to restore Sītā to Rāma; but Rāvaṇa banishes him for disregarding fraternal love and siding the enemy. Vibhīṣaṇa is glad and decides to resort to Rāma to save the demon race from total destruction.

**ACT IV** (समुद्रतरणाङ्कः)—[The chamberlain of Sugrīva informs the general that Hanūmān has discovered Sītā and asks him to get the monkey army ready to march]—*Interlude*

Rāma and his host of monkeys arrive at the sea-shore. Vibhīṣaṇa, banished by his brother, arrives there and joins Rāma. After consulting Vibhīṣaṇa as to how to cross the ocean, Rāma is about to let fly his divine shaft upon the sea, when the god of the waters (Varuṇa) appears in person before him and seeks his protection. He also grants Rāma and his followers a passage by divided waters. Rāma together with his troops, crosses the sea cut in twain as it were, and pitches his camp on the Suvela mountain. Nīla a monkey officer, catches two demons sent by Rāvaṇa and spying under the guise of monkeys. Instead of punishing them

Rāma orders that they should be shown the entire camp and then be set free. He also sends through them his reply message to Rāvaṇa—'By abducting Sītā, you have brought war upon your head. I have come to war with you, but see you not.'

ACT V (शोकाङ्कः)—[The chamberlain of Rāvaṇa is despondent at his master's reluctance to give up Sītā even though all the demon heroes inclusive of Kumbhakarṇa are dead. He asks another demon Vidyujjihva by name, to bring faked models of the heads of Rāma and Lakṣmaṇa, as ordered by Rāvaṇa.]—*Interlude*

Rāvaṇa renews his advances to Sītā and shows her the faked models which appear to be the severed heads of Rāma and Lakṣmaṇa and tells her that the two mortals are slain by Indrajit in battle. Sītā swoons. After recovering, she asks Rāvaṇa to kill her also with the very sword by which her lord was put to death. Rāvaṇa says—'your wretched husband and Lakṣmaṇa are slain now; who will set you free?' Just then a demon rushes in crying out—'By Rāma, by Rāma,' and when the demon king asks him what that mortal has done, he informs that Indrajit is killed by Rāma. Hearing this, Rāvaṇa faints and after recovering, decides to kill Sītā on whose account so many of his brothers, sons and friends died, but is dissuaded. Thereupon he goes out in his chariot to fight with Rāma.

ACT VI (अभिषेकाङ्कः)—[Three Vidyādharas describe the battle between the monkeys and demons, and the duel between Rāma and Rāvaṇa. After a long and terrible fight, Rāma kills Rāvaṇa with the Bramhāstra.]—*Interlude*

Rāma proclaims Vibhīṣaṇa as lord of Laṅkā. News of Sītā's coming to meet Rāma is brought to him, but Rāma refuses to see her on the plea, that 'She has been sullied by her stay in Rāvaṇa's palace has become a stain on Ikṣvāku's house.' He gives his assent to Sītā's desire to burn herself. She lays herself on a burning pyre prepared for her by Lakṣmaṇa, but the god of Fire hurts her not and leads her back to her lord. He salutes Rāma as Nārāyaṇa and hands her over to him, saying—'This Sītā is sinless, pure, unscathed and honoured by all the world. Know that this daughter of Janaka is the blessed Lakṣmī, come to you in human form.' All are surprised. Rāma says—'I know her purity, but, I desired to convince the (thousand-tongued) world. The celestial bards sing in praise of Rāma. Agni crowns him as king in the presence of Das'aratha, (who evidently comes down to that spot). Rāma rejoices at the news that his subjects led by Bharata have arrived there to meet him. The felicitations of Indra and the gods are conveyed to Rāma, whereupon he thanks them.



## 2. SOURCE AND DEVIATIONS THERE-FROM

In the Abhiṣekanāṭaka, Bhāsa has presented the story of Kiṣkindhā, Sundara and Yuddha Kāṇḍas of the Rāmāyaṇa, in a quite novel and striking manner. The story has been slightly altered to make the presentation of it effective and impressive. No radical change has been made, nor is anything very new introduced to impress the drama with the originality of the writer as in the *Pratimā* or the *Svapna*. Yet the play shows original treatment of the already available subject matter. Thus in this play, at the outset, Vālin is hit down by Rāma in the very first fight of Sugrīva with him. Vālin is made greater here, by speaking of him as having taken the foremost part in the *Ocean churning*. He is represented as a very fond father, and a kind, generous and forgiving brother, when, before dying, he is made to offer to Sugrīva his family heir-

loom, the gold necklace and his son Aṅgada, the *Kulapravāla*.

Sugrīva too is here, a nobler person. The humility with which Sugrīva invites Vālin for a fight and his shedding tears with repentance at the death of Vālin are characteristic only of the Sugrīva of this play.

The often pointed out defect in Rāma's conduct viz., the *pracchanna vadha* of Vālin is defended here in an original way. Vālin himself is satisfied on hearing Rāma's justification of his act on two grounds, viz. (1) Vālin was a monkey and could be killed by a king who is allowed to hunt fighting face to face, or through snares and guiles; and (2) Vālin, a monkey chief endowed with the power of discrimination, had taken his younger brother's wife, (an act prohibited by law codes ) and hence deserved death punishment.

Sugrīva's consecration only after Vālin's death (and not earlier in the forest alone) is really a significant thing here.

In the second act, Sugrīva sends Bilamukha to get news of Aṅgada's party who had been sent southwards in search of Sītā. He meets them on the shore of the South sea and returns to Kiṣkindhā with the news that Hanūmān has gone crossing the ocean to Laṅkā, where Sītā was reported to be. This innovation in the popular story helps to avoid the episode of the monkeys' destroying the lovely garden of Kiṣkindhā after their return to the capital with the news of Sītā.

Hanūmān enters with Rāma's ring in hand, but we do not see what happens to it. Although this may look a little inconsistent, it must be admitted that there is no need for Hanūmān's giving the ring to Sītā, or relating to her the secret of her private life known only to Rāma, to con-



vince her of his *bonafide*. Sītā is more human here. She decides to speak to him, whoever he may be, for, he has been speaking highly of her husband. Being very shrewd, she also trusts him, finding him trust-worthy from his conversation. Neither Rāma nor Sītā has any reason to distrust the words of Hanūmān. Where then is any need for Sītā to send her Cūdāmṇī to Rāma ? That is why the ring and the Cūdāmaṇī topics have been wisely dropped by Bhāsa.

The circumstances driving Sītā to enter fire are, in this play, different from those of the Epic. They are designed to produce a dramatic suspense and anxiety in the reader's mind and also to show Rāma as a king ever alive to public opinion.

Rāma's crossing the ocean of divided waters and not by means of the famous bridge constructed, his consecration by Agni on the sea-shore in the presence of Das'aratha, Bharata's going along with his subjects to meet his brother Rāma (probably with the intention of assisting him in his fight with Rāvaṇa) and his arrival just in time to participate in Rāma's consecration as in this play are some other noteworthy and interesting innovations in the story.

## 3. THE TITLE

A remarkable feature of the plays of Bhāsa is their significant titles. Every one of their titles indicates either the most striking feature or the most impressive scene of the particular play. It is only in the case of two of his dramas (the Avimāraka and the Cārudatta) that he names them in the most ordinary way, after the heroes thereof. In all the other plays of Bhāsa, their very titles rouse our curiosity to know the subject matter, which, although a popular and common place one, is invariably presented in

a novel and original fashion. Thus if the *Pratijñā* is after the peculiar vows taken more than once by the hero Yaugandharāyaṇa, the *Pratimā* after the 'Statue House scene, and the *Pañcarātram* after the 'Five days' condition of Duryodhana, the *Abhiṣekanāṭaka* is after the three Abhiṣekas of Sugrīva, Vibhīṣaṇa and Rāma which occur prominently at the beginning, middle and end of the play. Of these Abhiṣekas, Rāma's is the most striking and impressive, in as much as it comes up even on the sea shore, Agni taking the leading part, and Das'aratha witnessing. The rejoicing on the occasion is complete leaving no want or short-coming, as Bharata and even the subjects of Ayodhyā arrive there just in time. The scene, therefore, naturally leaves a permanent impression on the reader's mind, and the title of the play after such a scene is really a very significant one.

## 4. TECHNICAL AND GENERAL

The Abhiṣeka is a *Nāṭaka*. The hero of the play, Rāma, is a *dhīrodātta*, and the rival hero Rāvaṇa is a *dhīroddhata*. The chief *rasa* is *Vīra* and it is fed by *Karuṇa*, *Adbhuta* and *Bhayānaka* sentiments. The play fairly answers all the technical requirements of a Nāṭaka.

The Abhiṣeka was first discovered along with the Pratimā and Ās'caryacūdāmaṇi, in a single volume of a palm-leaf manuscript. A thorough examination of the three reveals that the Abhiṣeka bears closer resemblance to the Ās'caryacūdāmaṇi than to the Pratimā. This has led some to think that the Abhiṣeka is not by 'Bhāsa, the author of the Pratimā, but is of S'aktibhadra, the author of the Ās'caryacūdāmaṇi'. (See page 8, Introductionto Abhiṣeka by V. Venkatarama Sastri; also Kuppuswami Sastri's Introduction to Āṣcaryacūdāmaṇi, pages 18–26). When



compared with the other plays of Bhāsa, the Abhiṣeka comes last in every respect, in art, in construction, in quality and even in presentation. It contains a very large number of verses unlike the other Bhāsa plays. If the play is by Bhāsa, it is but a poor specimen of his talents.

## 5. THE CHARACTERS

**Rama**— Rāma, the hero of this play, is more a ruthless warrior king than a man with tender feelings. He has a very keen sense of duty and as such, he minds his duty first. All other considerations come up only next. The moment Hanūmān reminds Rāma of his promise to Sugrīva (when Sugrīva is fighting with Vālin), without a word Rāma discharges an arrow at Vālin and slays him, although Vālin has done him no harm. Sugrīva is his ās'rita, and his duty is to protect his ās'rita at all costs. Even when Vibhīṣaṇa approaches him seeking his protection, Rāma sets aside all other considerations and welcomes him in spite of Sugrīva's protests. His anxiety that the great name of his family should be preserved is so great that he refuses to take back Sītā who has lived in an enemy's house, until she proves her purity by throwing herself into fire and is brought back by Agni himself. He has a heart which is mysteriously deep and impenetrable to ordinary persons. He reveals to Agni that he knew Sītā's purity quite well and allowed her to throw herself into fire only to convince the wide world of her purity. His very high sense of duty as a king towards his subjects is seen in his not sending word to Bharata for assistance in rescuing Sītā, which is his personal businees.

A single arrow of Rāma goes through the seven Sala trees and another is enough to slay Vālin. The mere threat of an arrow makes Varuṇa give a passage for him

and his hosts across the ocean. Even the mighty Rāvaṇa is killed with a single Brahmāstra. If these show that Rāma is a mighty warrior, his treatment to the demon spies, Śuka and Sāraṇa, shows how forgiving he is. His momentous fight with Rāvaṇa proves his fearlessness of weapon, demon, or death.

He is not ambitious. He hates conquest for conquest's sake. He is a *yuddha vīra* but is always engaged in a *dharma yuddha* to uphold the cause of *dharma*. His slaying of Vālin is to punish him for the sin of taking his younger brother's wife. When he slays Rāvaṇa in battle after a great fight, he does not even for a moment think of himself becoming lord of Laṅkā, but straightway crowns Vibhīṣaṇa, the heir to the throne.

He is very good to his friends and servants. His treatment of Sugrīva, Vibhīṣaṇa, Hanūmān and many others is full of love, courtesy and understanding. His affection for his brothers and love for his subjects have been proverbial. Reading the mind of others by looking at their faces is a remarkable talent in Rāma.

In this play Rāma is more than once identified with Viṣṇu, but curiously enough, not once does he himself act or speak as the great god. On the other hand, as an ordinary man, he salutes the gods Varuṇa and Agni when he sees them. Although Rāma is presented to us in this play only as a heroic warrior ruthlessly minding his duty, every time we see him act or speak, we find a dignified nobility and greatness about him, which raise him to a level far higher than that of an ordinary person.

**Ravana**—Rāvaṇa, the rival hero of the play, is a *dhīroddhata*. He is certainly a *yuddhavīra*, as evidenced by his fight with Rāma which he rages with terrific fury. No doubt he is a demon with plenty of demonly qualities.



His overtures to Sītā by entreaty and by threat, his trying to dupe her into believing that Rāma and Lakṣmaṇa are dead and his inducing her to have a widow-marriage with him and later on, his desire to cut her heart and to pull out her entrails as a revenge on her for bringing about the death of his sons and friends show him a demon out and out. All the same, the human is ever alive in him. As an affectionate father, he dotes on his son Indrajit, and as a fond brother, only exiles Vibhīṣaṇa for openly siding Rāma. He respects every sense of dharma. He is easily averted from slaying a woman and an envoy.

He is very proud of his heroism and has a conviction that he is capable of defeating anyone, being the conqueror of all the three worlds. But quite contrary to his own expectation he sees his fall in the death of his sons and in the circumstances most unfavourable to him throughout. These do not make him lose heart. His challenge to the goddess of Laṅkā, whom he beholds deserting him, that she will be siezed by force once again after killing Rāma, just as she was siezed before in Kubera's abode, speaks for itself of his great sense of personal ability and high dignity. He boldly goes to the battle-field where he fights with a terrific rage, until his death. It is only once that he feels slight fear; and that is when he thinks that Hanūmān may be the monkey of that curse of Nandin, which had been flung on him while shaking the mount Kailāsa, formerly.

He is a good ruler. Laṅkā is very rich, beautiful and prosperous equalling Indra's city, under his rule. He is kind and courteous to his subordinates. The abduction of Sītā is the only folly in Rāvaṇa. He is also foolish to think that a woman like Sītā can be seduced by holding out the temptations of power, glory and riches. That he is little good at argument is seen when he fails to reply Hanūmān's question as to why he cheated Rāma by stealing

Sītā in his absence, if he were really powerful. His stubborn stand, not to yield to Rāma, is both a merit and a folly in Rāvaṇa.

**Vibhishana**— Vibhīṣaṇa, the younger brother of Rāvaṇa, is a pious-minded and bold prince. Although a demon by birth, he has only the virtues of men and not a single quality of the demon. He stands up boldly for the cause of truth, justice and fair-play. He does not hesitate to point out to Rāvaṇa that an envoy should not be put to death. He goes to the extent of advising him to restore Sītā to her husband, as otherwise the demon race will have to face total destruction. He expresses his views plainly and is prepared to face the consequence. He loves his men and country dearly; according to his own statement, it is only to save the demon race that he seeks the shelter of Rāma. It is as a very sincere ally of Rāma that he advises him to fling an arrow at Varuṇa if he does not allow a passage across the ocean. He is very kind and sympathetic. When Rāma refuses to take back Sītā, he tries to advocate her cause, but is silenced by Rāma.

**Lakshmana**—We come to see very little of Lakṣmaṇa in this play. He is an obedient brother of Rāma, readily carrying out whatever he is asked to do. It is only when Rāma asks him to prepare a pyre for Sītā to burn herself, as desired by her, that Lakṣmaṇa hesitates to act and consults Hanūmān as to what to do. This is only due to his conviction that Sītā is pure and does not merit such a cruel treatment by Rāma.

**Valin**—Vālin is a mighty ruler of Kiṣkindhā. Although an ape, he is endowed with the power of argument and the discrimination of right and wrong. He is fearless and heroic. He goes to fight with Sugrīva, heedless of the entreaties and warning of his own wife Tārā. He



tells Rāma that his slaying him in a cowardly manner is an act of *adharma*. Rāma's reply is enough to convince him that he, as an adulterer of his younger brother's wife merited that punishment. Before dying he forgets and forgives the offence of his younger brother Sugrīva and hands over to him his gold necklace, the family heir-loom, and entrusts his son and the future heir to the throne to his care and protection.

**Sugriva**—Sugrīva is an honest and faithful ally of Rāma. He protests against Rāma's taking in Vibhīṣaṇa, as the demons are generally artful and full of fraud. He is far-sighted and enters into alliance with Rāma only after making sure of his ability.

**Hanuman**—Hanūmān is a great hero and the trusted minister of Sugrīva, following his master like a shadow even during his bad days. He does a monumental service to Rāma, by leaping across the seas to Laṅkā, finding out Sītā, delivering the news of Rāma to her, destroying the As'okavana and consequently meeting Rāvaṇa, knowing his personal as well as military strength, and returning to Rāma to acquaint him with Sītā's condition. He takes a leading part even in the conquest of Laṅkā. He is very shrewd and judges persons correctly. Even in the court of Rāvaṇa he forms a correct opinion of Vibhīṣaṇa, as the one righteous person in the whole of Laṅkā. He is cautious and knows when and how to act. He easily wins the confidence of even Sītā who hesitates to speak to him at first. His motto is implicit obedience to the master. When Lakṣmaṇa hesitates to prepare the pyre for Sītā, even after Rāma's permission, Hanūmān asks him 'What is here to consider ?', thus suggesting that he has simply to obey. Being such a true and faithful follower of Rāma, it is no wonder that he is fondly liked by his masters and worshipped all over India.

**Sita**—The most outstanding virtue of Sītā is her unequivocal devotion to her husband and unique identification with him. She figures in this play as a suffering heroine from the beginning to the very end until the Fire God hands her to her lord. She is kept in confinement by the cruel demon Rāvaṇa, who repeatedly makes to her very filthy proposals. She is harassed in various ways by the demon king and the demonesses keeping constant watch round her, that she grows quite desperate about her rescue. Even when she is rescued, her own husband refuses to take her and allows her to jump into fire. Sītā patiently suffers all this. Even in her suffering her only concern is her husband. She imagines his sufferings during her seperation from him and suffers doubly. She feels amply rewarded for all this when Hanūmān tells her that Rāma too is very much worried about her condition.

As a worthy wife of a heroic husband, she shows great courage and firmness in defying Rāvaṇa and treating him with utmost contempt. No temptation of power, riches or comfort can seduce her.

She has very tender feelings. She asks Hanūmān to describe her condition to Rāma in such a way that he may not break down in grief. Her constant prayer to god in her misery is that all may end well and that her lord may be happy. Although Agni says to Rāma that Sītā is goddess Lakṣmī, all that we see of her in the play is that she is just a human being with human feelings. If she is unhurt by Agni, it is because she is pure and sinless and not because she is a goddess. Even Agni stands testimony to this. It is this purity of Sītā in word, thought and deed that has elevated her to the level of a goddess.

# ABHIṢEKANĀṬAKAM

## —अभिषेकनाटकम्—

## DRAMATIS PERSONÆ

*Male —*

रामः—Das'aratha's eldest son
लक्ष्मणः—Rāma's younger brother
वाली — Sugrīva's elder brother and lord of Kiṣkindhā
सुग्रीवः — Monkey prince; Vālin's younger brother
अङ्गदः — Son of Vālin
हनूमान् — Sugrīva's trusted chief
नीलः — A monkey officer
बलाध्यक्षः — A monkey general
बिलमुखः — A monkey soldier (News-bearer)
ककुभः — A monkey officer
वानरकाञ्चुकीयः — Chamberlain of Sugrīva
रावणः — Lord of Laṅkā
विभीषणः — Younger brother of Rāvaṇa
विद्युज्जिह्वः — A demon
शङ्कुकर्णः — A demon attendant of Rāvaṇa
शुकः; सारणः — Rāvaṇa's ministers disguised as monkeys
राक्षसकाञ्चुकीयः — Chamberlain of Rāvaṇa
विद्याधराः (त्रयः) — Celestial bards
अग्निः — The God of fire
वरुणः — The God of waters

*Female —*

सीता — Rāma's wife
तारा — Vālin's wife
राक्षस्यः — Demonesses
विजया — Portress in Rāvaṇa's palace

श्रीः

# अभिषेकनाटकम्

(नान्द्यन्ते ततः प्रविशति सूत्रधारः)

[2] सूत्रधारः—यो गाधिपुत्रमखविघ्नकराभिहन्ता
युद्धे विराधखरदूषणवीर्यहन्ता* ।
†दर्पोद्यतोल्बणकबन्धकपीन्द्रहन्ता
पायात् स वो निशिचरेन्द्रकुलाभिहन्ता ॥१॥

[3] एवमार्यमिश्रान् विज्ञापयामि । (परिक्रम्यावलोक्य) अये किन्नु खलु मयि विज्ञापनव्यग्रे शब्द इव श्रूयते । अङ्ग ! पश्यामि ।

[4] (नेपथ्ये) सुग्रीव ! इत इतः !

[5] (प्रविश्य) पारिपार्श्विकः— भाव !

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* ०कर्णधारा † दर्पोल्बणोद्यत०

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*(At the end of the Nāndī, then enters the Stage-manager)*

[2] STAGE-MANAGER—May He protect us; He—the repeller of the obstructors of Vis'vāmitra's sacrifice; the extirpator of the valour of Virādha, Khara and Dūṣaṇa in battle; the slayer of Kabandha and the monkey king who were arrogant and haughty; and the leveller of the family of the king of demons. [1]

[3] Thus, I will announce to the noble men. *(Having stepped forward, looking around)* But ey, what is that ? Something like a voice is heard just when I am absorbed in making the announcement ! Well, I see.

[4] *(Behind the curtain)* Sugrīva, this way, this way.

[5] *(Entering)* ASSISTANT TO THE MANAGER—Master,

6 कुतो नु खल्वेष समुत्थितो ध्वनिः प्रवर्तते श्रोत्रविदारणो महान्।
प्रचण्डवातोद्धतभीमगामिनां बलाहकानामिव खेऽभिगर्जताम्॥२॥

7 सूत्रधारः—मार्ष, किं नावगच्छसि ? एष खलु सीतापहरणजनितसन्तापस्य रघुकुलप्रदीपस्य सर्वलोकनयनाभिरामस्य रामस्य च, दाराभिमर्शननिर्विषयीकृतस्य सर्वहर्यृक्षराजस्य सुविपुलमहाग्रीवस्य सुग्रीवस्य च §परस्परोपकारकृतप्रतिज्ञयोः सर्ववानराधिपतिं हेममालिनं वालिनं †हन्तुं समुद्योगः प्रवर्तते । *तत एतौ हि,

8 इदानीं राज्यविभ्रष्टं सुग्रीवं रामलक्ष्मणौ ।
पुनः स्थापयितुं प्राप्ताविन्द्रं हरिहराविव ॥३॥ (निष्क्रान्तौ)

9 **स्थापना**

§ परस्परदाराकृत० † समुद्धर्तुम् * तथा हि

6 Whence indeed has arisen this sound ? Mighty as it is, it spreads piercing the ears, like (the sound) of clouds roaring in the sky, moving fiercely being tossed about by furious winds. [2]

7 THE STAGE-MANAGER—Don't you see, my lad ? To slay Vālin of the golden garland, the supreme lord of all monkeys, these are preparations of (the two persons, viz.) Rāma, the blazing torch of the Raghu family, a delight to the eyes of all people, but with anguish caused by the rape of Sitā, and Sugriva, king of all monkeys and bears, endowed with a beautiful large robust neck, but expelled from the company of his wife,—who have pledged to help each other. Therefore, these two,—

8 Rāma and Lakṣmaṇa have now arrived to re-install Sugriva deprived of his kingdom, just as Hari and Hara came to reinstate Indra. [3] *(Exeunt ambo)*

9 **End of the Prologue**



10 (ततः प्रविशति रामो, लक्ष्मणसुग्रीवौ, हनूमांश्च)

11 रामः—सुग्रीव ! इत इतः ।

12 मत्सायकान्निहतभिन्नविकीर्णदेहं
शत्रुं तवाद्य *सहसा भुवि पातयामि ।
राजन् ! भयं त्यज §ममापि समीपवर्ती
दृष्टस्त्वया† च समरे निहतः स वाली ॥४॥

13 सुग्रीवः—देव ! अहं खल्वार्यस्य प्रसादाद् देवानामपि राज्यमाशङ्के, किं पुनर्वानराणाम् । कुतः,

14 मुक्तो देव ! तवाद्य वालिहृदयं भेत्तुं न मे संशयः
सालान् सप्त महावने हिमगिरेः शृङ्गोपमाञ्छ्रीधरः ।
भित्त्वा वेगवशात् प्रविश्य धरणीं गत्वा च नागालयं
मज्जन् वीर ! पयोनिधौ पुनरयं सम्प्राप्तवान् सायकः ॥

* समरे विनिपात० § ममासि † त्वयाद्य

10 *(Then enter Rāma, Lakṣmaṇa, Sugrīva and Hanūmān)*

11 RĀMA—Sugriva, this way, this way.

12 To day, I will straightway make your enemy fall down to the ground, his body pierced, chopped and shattered by my arrows. Leave fear, O king ! that Vāli shall be seen by you even close to me and slain in the fight. [4]

13 SUGRĪVA—Sire, by your favour I can verily hope for even the realm of gods, let alone that of the monkeys. For,

14 I have no doubt sire, that the arrow discharged by you now will cleave the heart of Vālin. (Because) after cleaving in the great wood the seven S'āla trees resembling Himālayan peaks, O glorious one, it has, with that impetus, pierced through the earth, entered the serpents' abode, passed through the ocean and come back to you, O hero. [5]

[15] हनूमान्—तव नृप ! मुखनिःसृतैर्वचोभिः
विगतभया हि वयं विनष्टशोकाः ।
रघुवर ! हरये जयं प्रदातुं
गिरिमभिगच्छ सनीरनीरदाभम् ॥६॥

[16] लक्ष्मणः — आर्य ! सोपस्नेहतया ‡वनान्तरस्याभितः खलु किष्किन्धया भवितव्यम् ।

[17] सुग्रीवः—सम्यगाह कुमारः ।

[18] सम्प्राप्ता हरिवरबाहुसम्प्रगुप्ता§
किष्किन्धा तव नृप ! बाहुसम्प्रगुप्ता† ।
तिष्ठ त्वं नृवर ! करोम्यहं विसंज्ञं
नादेन प्रचलमहीधरं नृलोकम् ॥७॥

[19] रामः—*भवतु, गच्छ ।

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‡ वृक्षाणामभितः § गुप्तां किष्किन्धां † गुप्तैः * गच्छामः

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[15] HANŪMĀN—O king, through the words uttered by your lips, we are indeed with dispelled fear and ended grief. O best of Raghus ! come along to the mountain resembling a water-laden cloud, in order to bestow victory on the monkey (Sugrīva, Indra's son). [6]

[16] LAKṢMAṆA—Sir, Kiṣkindhā must be closeby, as the forest region (here) is with moisture.

[17] SUGRĪVA—The prince has said aright.

[18] Well protected by your arms, O king, we have come to Kiṣkindhā protected well by the arms of the great monkey. You stay here. O best of men ! I shall stupefy with a roar the (entire) human world with its mountains shaking. [7]

[19] RĀMA—Well, go.



[20] सुग्रीवः—यदाज्ञापयति देवः । (*परिक्रम्य) भोः !

[21] अपराधमनुद्दिश्य परित्यक्तस्त्वया विभो !
युद्धे त्वत्पादशुश्रूषां सुग्रीवः कर्तुमिच्छति ॥८॥

[22] (नेपथ्ये) कथं कथं सुग्रीव इति !

[23] (ततः प्रविशति वाली, गृहीतवस्त्रया तारया सह)

[24] वाली—कथं कथं सुग्रीव इति ।

[25] तारे ! विमुञ्च मम वस्त्रमनिन्दिताङ्गि !
प्रस्रस्तवक्त्रनयने ! किमसि प्रवृत्ता ।
सुग्रीवमद्य समरे विनिपात्यमानं
तं पश्य शोणितपरिप्लुत‡सर्वगात्रम् ॥९॥

[26] तारा—प्रसीदतु प्रसीदतु महाराजः । §अल्पेन कारणेन नागमिष्यति सुग्रीवः । तदमात्यवर्गेण सह संमन्त्र्य गन्तव्यम् ।

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* उपगम्य ‡ वक्त्रनेत्रम्

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[20] SUGRĪVA—As my lord cammands. *(Walking about)* Hello !

[21] O Ruler ! Sugrīva, abandoned by you for no fault, is eager to wait on your feet in battle. [8]

[22] *(Behind the curtain)* How, how ? Sugrīva, is it ?

[23] *(Then enters Vālin with Tārā clinging to his garment)*

[24] VĀLIN—How, how ? Sugrīva, is it ?

[25] O Tāra, (my) lady with faultless limbs ! leave my robe. What are you engaged in, (my dear !) with your face and eyes wet with tears ? Behold today that Sugrīva with all his limbs bathed in blood, being struck down in the battle-field. [9]

[26] TĀRĀ—Be pleased, O great king, be pleased. Sugrīva won't come with a scanty reason. You must therefore go

[पसीअउ पसीअउ महाराओ। §अप्पेण कारणेण ण आगमिस्सइ सुग्गीओ। ता अमच्चवग्गेण सह सम्मन्तिअ गन्तव्वं ]

27 वाली—†आः !

शक्रो वा भवतु गतिः शशाङ्कवक्त्रे !
शत्रोर्मे निशितपरश्वधः शिवो वा ।
नालं मामभिमुखमेत्य सम्प्रहर्तुं
विष्णुर्वा विकसितपुण्डरीकनेत्रः ॥१०॥

28 तारा—प्रसीदतु प्रसीदतु महाराजः। अस्य जनस्यानुग्रहं तावत् कर्तुमर्हति महाराजः। [पसीअउ *पसीअउ महाराओ। इमस्स जणस्स अणुग्गहं दाव करेउं ‡अरिहदि महाराओ। ]

29 वाली— श्रूयतां मत्पराक्रमः ।

30 तारे ! मया खलु पुरामृतमन्थनेऽपि
गत्वा **प्रहस्य सुरदानवदैत्यसङ्घान् ।

§ अणप्पेण कारणेण आगमिस्सदि † 'आः' इति नास्ति * पसीददु
‡ अर्हदि ** प्रसह्य

after taking counsel with the ministers.

27 VĀLIN—Ah !

O moon-faced lady, let the resort of my foe be Indra, or even S'iva with his sharp axe. Even Viṣṇu with eyes resembling the full-blown lotuses, is incapable of hitting me down, coming face to face with me. [10]

28 TĀRĀ—Be pleased, great king, be pleased. Please do a favour to this person, at least.

29 VĀLIN—May you listen to my valour.

30 O Tārā, formerly, even at the 'nectar-churning', when I, having gone there, laughed at the (plight of the) legions of gods, dānavas and daityas and began to draw



उत्फुल्लनेत्रमुरगेन्द्रमुदग्ररूप-
माकृष्यमाणमवलोक्य सुविस्मितास्ते ॥११॥

31 तारा–प्रसीदतु प्रसीदतु महाराजः। [पसीअउ पसीअउ महाराओ]

32 वाली—*हं, मम वशानुवर्तिनी भव। प्रविश त्वमभ्यन्तरम् ।

33 तारा—एषा गच्छामि मन्दभागा ।
[एसा गच्छामि मन्दभाआ। ] (निष्क्रान्ता)

34 वाली—हन्त प्रविष्टा तारा ! यावदहं§ सुग्रीवं भग्नग्रीवं करोमि। (द्रुतमुपगम्य) †सुग्रीव ! तिष्ठ तिष्ठ ।

35 इन्द्रो वा शरणं तेऽस्तु प्रभुर्वा मधुसूदनः ।
मच्चक्षुष्पथमासाद्य सजीवो नैव यास्यसि ॥१२॥

36 ‡इत इतः ।

37 सुग्रीवः—यदाज्ञापयति महाराजः । (उभौ नियुद्धं कुरुतः)

* आः § अहमपि † भोः सुग्रीव ‡ 'इत इतः' इति नास्ति

the serpent lord of gazing eyes and fierce form, they were all astounded on seeing me. [11]

31 TĀRĀ—Be pleased, great king, be pleased.

32 VĀLIN—No more; remain obedient to me; you go in.

33 TĀRĀ—Here I go, an unfortunate woman. *(Exit)*

34 VĀLIN—Well; Tārā has gone in. I shall (now) break the neck of Sugrīva. *(Approaching hurriedly)* Sugrīva, stay, stay.

35 Let Indra be your refuge, or even lord Madhusūdana; having come within the range of my sight, you won't go alive. [12]

36 This way, this way.

37 SUGRĪVA—As the great king commands.

*(Both fight with fists)*

38 रामः—एष एष वाली,

39 सन्दष्टोष्ठश्चण्डसंरक्तनेत्रो
मुष्टिं कृत्वा गाढमुद्वृत्तदंष्ट्रः†† ।
गर्जन् भीमं वानरो भाति युद्धे
संवर्त्ताग्निः सन्दिधक्षुर्यथैव ॥१३॥

40 लक्ष्मणः—सुग्रीवमपि* पश्यत्वार्यः,

41 विकसितशतपत्ररक्तनेत्रः§
कनकमयाङ्गदनद्धपीनबाहुः ।
हरिवरमुपयाति† वानरत्वाद्
गुरुमभिभूय सतां विहाय वृत्तम् ॥१४॥

42 वालिना ताडितः पतितः सुग्रीवः !

43 हनूमान्—हा धिक् ! (ससंभ्रमं राममुपगम्य) जयतु देवः । अस्येषावस्था !

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†† उद्रिक्तदंष्ट्रः * अभि § वक्त्रनेत्रः † अभियाति

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38 Rāma—Here, (see) this Vālin,

39 Biting his lips, with eyes reddened in rage, with protruding teeth, and roaring dreadfully having clenched tight his fists, the ape in fight shines just like the fire of annihilation which is bent on consuming (everything) completely. [13]

40 Lakṣmaṇa—Noble brother, look at Sugriva also.

41 With eyes as red as a blossomed lotus and with his stout arms fitted with gold armlets, he attacks overpowering the monkey-chief, his elder, (thus) neglecting the ways of the good, being himself a monkey. [14]

42 Hit by Vālin, Sugriva has fallen down.

43 Hanūmān—Oh fie ! (*Hurriedly going near Rāma*)



44 बलवान् वानरेन्द्रस्तु दुर्बलश्च पतिर्मम ।
अवस्था शपथश्चैव सर्वमार्येण चिन्त्यताम् ॥१५॥

45 रामः—हनूमन् ! अलमलं संभ्रमेण । एतदनुष्ठीयते । (शरं मुक्त्वा) हन्त पतितो वाली !

46 लक्ष्मणः—एष एष वाली,

रुधिरकलितगात्रः स्रस्तसंरक्तनेत्रः
कठिनविपुलबाहुः काललोकं विविक्षुः ।
अभिपतति कथञ्चिद् धीरमाकर्षमाणः
शरवरपरिवीतं शान्तवेगं शरीरम् ॥१६॥

47 वाली—(मोहमुपगम्य पुनः समाश्वस्य शरे नामाक्षराणि वाचयित्वा राममुद्दिश्य) युक्तं भो ! नरपतिधर्ममास्थितेन
युद्धे मां छलयितुमक्रमेण राम !

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Hail, sire ! Such has been his plight.

44 The monkey chief is strong, but my master is weak. Let (his present) state and (your) pledge,—all be borne in mind by your noble self. [15]

45 Rāma—Hanūman, do not be anxious. Here it is attended to. (*Discharging an arrow*) Ha ! Vālin has fallen.

46 Lakṣmaṇa—Here, this Vālin—

With limbs stained by blood, eyes red by bleeding, and arms long but stiffened, eager to enter the region of Death,—yet attacks somehow dragging bravely his body calmed of its enrgy being hit down by (your) powerful dart.

47 Vālin—(*Having fainted and again becoming conscious after reading the name (letters) on the arrow, addressing Rāma*) O Rāma, is it right for you to cheat me foully in battle? you— a hero, adhering to the right conduct of kings

वीरेण व्यपगतधर्मसंशयेन
लोकानां छलमपनेतुमुद्यतेन ॥१७॥

48 हन्त भोः !

49 भवता सौम्यरूपेण यशसो भाजनेन च ।
छलेन मां प्रहरता प्ररूढमयशः कृतम् ॥१८॥

50 भो राघव ! चीरवल्कलधारिणा वेषविपर्यस्तचित्तेन मम भ्रात्रा सह युद्धव्यग्रस्याधर्म्यः खलु प्रच्छन्नो वधः !

51 रामः—कथमधर्म्यः खलु प्रच्छन्नो वध इति ?

52 वाली—कः संशयः ?

53 रामः—न खल्वेतत् । पश्य,

54 वागुराच्छन्नमाश्रित्य मृगाणामिष्यते वधः ।
वध्यत्वाच्च मृगत्वाच्च भवाञ्छन्नेन दण्डितः ॥१९॥

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free from doubts relating to righteous acts, and engaged in the removal of treachery among people. [17]

48 Alas, sir !

49 By you, a vessel of glory, a person of gentle form and who has hit me foully, infamy has been made to shoot forth. [18]

50 O Rāghava, slaying me by stealth while I was absolved in fighting with my brother has indeed been an unworthy act for you, dressed in bark but with a mind contradicting the dress !

51 Rāma—How ? 'Slaying by stealth has been an unworthy act.'—is that what you mean ?

52 Vālin—What doubt ?

53 Rāma—Not at all so. See—

54 Slaughter of beasts by resorting to snares and hiding



55 वाली—दण्ड्य इति मां भवान् मन्यते ?

56 रामः—कः संशयः ?

57 वाली—केन कारणेन ?

58 रामः—अगम्यागमनेन ।

59 वाली—अगम्यागमनेति ? एषोऽस्माकं धर्मः ।

60 रामः—*ननु युक्तं भोः !

61 §भवता वानरेन्द्रेण धर्माधर्मौ विजानता ।
आत्मानं मृगमुद्दिश्य भ्रातृदाराभिमर्शनम् ॥२०॥

62 वाली—भ्रातृदाराभिमर्शनेन तुल्यदोषयोरहमेव दण्डितो न सुग्रीवः !

63 रामः—दण्डितस्त्वं हि दण्ड्यत्वाद् अदण्ड्यो नैव दण्ड्यते !

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* 'ननु युक्तं भो' इति नास्ति § युक्तं भो वानरे०

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is permitted. You are punished by me hiding, as you are a beast and deserve to be put to death. [19]

55 Vālin—Do you think that I deserve to be punished ?

56 Rāma—What doubt ?

57 Vālin—For what reason ?

58 Rāma—For adultery.

59 Vālin—'For adultery ?' (But) that is a permissible act with us.

60 Rāma—Sir, is it right at all,

61 That you, the lord of the monkeys and able to distinguish between right and wrong, should possess your brother's wife on the plea of yourself being a beast ? [20]

62 Vālin—Only I am punished and not Sugriva, although both of us are equally guilty of possessing the wife of the brother !

63 Rāma-You are punished because you deserve to be punished; one who does not deserve punishment is never punished.

64 वाली—†सुग्रीवेणाभिमृष्टाभूद्धर्मपत्नी गुरोर्मम ।
तस्य दाराभिमर्शेन कथं दण्ड्योऽस्मि राघव ॥

65 रामः —न त्वेव हि कदाचिज्ज्येष्ठस्य यवीयसो दाराभिमर्शनम् ।

66 वाली—हन्त अनुत्तरा वयम् ! भवता दण्डितत्वाद् विगतपापोऽहं ननु ?

67 रामः —एवमस्तु ।

68 सुग्रीवः—हा धिक् !

करिकरसदृशौ गजेन्द्रगामिंस्तव रिपुशस्त्रपरिक्षताङ्गदौ च ।
अवनितलगतौ समीक्ष्य बाहू हरिवर ! हा पततीव मेऽद्य चित्तम् ॥

69 वाली—सुग्रीव, अलमलं विषादेन । ईदृशो लोकधर्मः ।

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† सुग्रीवेणापि मृष्टा०

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64 VĀLIN—The lawful wife of me, his elder brother, was embraced by Sugrīva (too). But how am I (alone) punished for embracing his wife, O Rāghava ? [21]

65 RĀMA—Because an elder brother should never touch the wife of a younger brother.

66 VĀLIN—Alas ! I have no answer. As I have been punished by you, I am freed of sin, is it not ?

67 RĀMA—Be it so.

68 SUGRĪVA—Ha, alas !

O best of monkeys with the gait of a lordly elephant ! my heart sinks now, as it were, after seeing your two arms lying on the ground, resembling the trunks of elephants and with their armlets shattered by your enemy's weapons. [22]

69 VĀLIN—Sugrīva, don't grieve any more. Such is the course of the world.



70 (नेपथ्ये) हा हा महाराजः ! [हा हा महाराओ !]

71 वाली—सुग्रीव, संवार्यतां संवार्यतां स्त्रीजनः । एवं गतं नार्हति मां द्रष्टुम् ।

72 सुग्रीवः—यदाज्ञापयति महाराजः । हनूमन्, एवं क्रियताम् ।

73 हनूमान्—यदाज्ञापयति कुमारः । (निष्क्रान्तः)

74 (ततः प्रविशत्यङ्गदो हनूमांश्च)

75 हनूमान्—अङ्गद ! इत इतः ।

76 अङ्गदः—श्रुत्वा कालवशं यान्तं हरिमृक्षगणेश्वरम् ।
†समापतितसंतापः प्रयामि शिथिलक्रमः ॥२३॥

77 हनूमन् ! कुत्र महाराजः ?

78 हनूमान्—एष महाराजः;

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† समापतति सन्तापः

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70 *(Behind the curtain)* Ha, ha, the great king !

71 VĀLIN—Sugrīva, let the women-folk be kept away. They should not see me in this state.

72 SUGRĪVA—As the great king commands. Hanūman, please do so.

73 HANŪMĀN—As the prince orders. *(Exit)*

74 *(Then enter Aṅgada and Hanūmān)*

75 HANŪNĀN—Aṅgada, this way, this way.

76 AṄGADA—Having heard that the monkey (-chief), the lord of troops of bears, is passing into the hands of death, I, overwhelmed with grief, move with faltering steps. [23]

77 Hanūman, where is the great king ?

78 HANŪMĀN—Here is the great king !—

79 शरनिर्भिन्नहृदयो विभाति धरणीतले ।
गुहशक्तिसमाक्रान्तो यथा क्रौञ्चाचलोत्तमः ॥२४॥

80 अङ्गदः—(उपसृत्य) हा महाराज !

81 अतिबलसुखशायी §पूर्वमासीर्हरीन्द्रः
क्षितितलपरिवर्ती क्षीणसर्वाङ्गचेष्टः ।
शरवरपरिवीतं व्यक्तमुत्सृज्य देहं
किमभिलषसि वीर *स्वर्गमद्याभिगन्तुम् ॥२५॥

(इति भूमौ ‡पतितः)

82 वाली—अङ्गद ! अलमलं विषादेन । भोः सुग्रीव !

83 मया कृतं दोषमपास्य बुद्ध्या
त्वया हरीणामधिपेन सम्यक् ।

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§ पूर्वमासीद् हरीन्द्रः * स्वर्गमद्यापि गन्तुम् ‡ पतति ‡ ईदृशो लोकधर्मः । भो...

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79 He shines (lying) on the ground, his heart pierced by an arrow, just like the best mountain Krauñca assailed by Guha's (weapon) S'akti. [24]

80 AṄGADA—*(Going near)* Ha, great king !

81 As the lord of the apes, you were formerly sleeping happily because of your mighty power; but now you roll on the bare earth, the movement of every limb of yours ceased. Leaving behind the body which is hit down by an efficient dart, obviously do you desire to depart today to the heaven of heroes. [25] *(Falls on the ground)*

82 VĀLIN—Aṅgada, do not grieve. O Sugrīva,

83 Wiping off completely from (your) mind the wrong done by me, laying aside wrath, and leaning on righteous-



विमुच्य रोषं §परिगृह्य धर्मं
कुलप्रवालं परिगृह्यतां नः ॥२६॥

84 सुग्रीवः—यदाज्ञापयति महाराजः ।

85 वाली—भो राघव ! यस्मिन् कस्मिन् वापराधेऽनयोर्वानरचापलं क्षन्तुमर्हसि ।

86 रामः—*बाढम् ।

87 वाली—सुग्रीव ! प्रतिगृह्यतामस्मत्कुलधनं हेममाला ।

88 सुग्रीवः—अनुगृहीतोऽस्मि । (प्रतिगृह्णाति)

89 वाली—हनूमन् ! आपस्तावत् ।

90 हनूमान्—यदाज्ञापयति महाराजः । (निष्क्रम्य, प्रविश्य) इमा आपः ।

91 वाली—(आचम्य) परित्यजन्तीव मां प्राणाः । इमा गङ्गाप्रभृतयो महानद्य एता उर्वश्यादयोऽप्सरसो मामभिगताः । एष सहस्र-

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§ प्रतिगृह्य * एवमस्तु

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ness, let this scion of our family be taken charge of by you, the ruler of the monkeys. [26]

84 SUGRĪVA—As the great king commands.

85 VĀLIN—O Rāghava, please pardon the fickleness of these two monkeys, whatever their offence be.

86 RĀMA—Very well.

87 VĀLIN—Sugrīva, receive charge of this gold necklace, the treasure of our family.

88 SUGRĪVA—I am favoured. *(Receives)*

89 VALIN—Hanūman, water please.

90 HANŪMĀN—As the great king commands. *(Exit and re-enter)* Here is water.

91 VĀLIN—*(Having sipped)* Life appears to leave me. These great rivers snch as Gaṅgā, and the nymphs such as

हंसप्रयुक्तो† वीरवाही विमानः कालेन प्रेषितो मां नेतुमागतः । भवतु । अयमयमागच्छामि । (‡ स्वर्यातः)

92 सर्वे—हा हा महाराज !

93 रामः—हन्त ! स्वर्गं गतो वाली ! सुग्रीव ! क्रियतामस्य संस्कारः

94 सुग्रीवः—यदाज्ञापयति देवः ।

95 रामः—लक्ष्मण ! सुग्रीवस्याभिषेकः कल्प्यताम् ।

96 लक्ष्मणः—यदाज्ञापयत्यार्यः ।

(निष्क्रान्ताः सर्वे)

॥ इति प्रथमोऽङ्कः ॥

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† हंसयुक्तो ‡ स्वर्गं गतः

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Urvas'i have come to me. This aerial vehicle drawn by a thousand swans, the van of heroes sent by Death, has come to fetch me. Very well. Here, here I come. *(Expires)*

92 ALL—Ha, ha, great king !

93 RĀMA—Alas, Vālin has gone to heaven ! Sugrīva, let the funeral rites be performed.

94 SUGRĪVA—As my lord commands.

95 RĀMA—Lakṣmaṇa, please arrange for Sugrīva's consecration.

96 LAKṢMAṆA—As my noble brother commands.

*(Exeunt omnes)*

**END OF THE FIRST ACT**



## अथ द्वितीयोऽङ्कः

(ततः प्रविशति ककुभः)

2 ककुभः—निष्ठितप्रायत्वात्कार्यस्याहारव्यापृताः सर्वे वानरयूथपाः§ । तस्मादहमपि किञ्चिदाहारजातं सम्भावयामि*§ । (तथा करोति)

3 (†प्रविश्य) बिलमुखः—प्रेषितोऽस्मि महाराजेन सुग्रीवेण—'आर्यरामस्य कृतोपकारप्रत्युपकारनिमित्तं सर्वासु दिशासु सीताविचयने प्रेषिताः सर्वे वानरा आगताः । तेषां दक्षिणापथमुखस्य कुमारस्याङ्गदस्य प्रवृत्तिं ज्ञात्वा शीघ्रमागच्छ' इति । तत् क्व नु खलु गतः कुमारः ? (परिक्रम्याग्रतो विलोक्य) एष आर्यककुभः । यावदेनं पृच्छामि । (उपसृत्य) सुखमार्यस्य ? [पेसिओ ह्मि महाळाएण सुग्गीवेण—'अय्यरामस्स किदोवआरप्पच्चुवआरणिमित्तं सव्वासु दिसासु सीदाविअअणे पेसिआ सव्वे

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§ वानरपतयः *§ सम्पादयामि † (ततः प्रविशति बिलमुखः)

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## ACT II

*(Then enters Kakubha)*

2 KAKUBHA—As the task is almost completed, all the chiefs of the monkey troops are engaged in dining. Therefore I too shall do some honour to the viands. *(Does so)*

3 *(Entering)* BILAMUKHA— I have been sent by the great king Sugrīva (with the command)—"All the monkeys sent out to search for Sītā in all the directions as a return for the help rendered by the noble Rāma, have come back. Get to know the news of prince Aṅgada who, among them, had gone southwards; and come soon." Now, where on earth has the prince gone to ? *(Walking about and seeing)* Here is master Kakubha. I will just ask him. *(Going near)* (Keeping) good health, sir ?

वाणरा आअदा। तेसं दक्खिणापहमुहस्स कुमारस्स अङ्गदस्स पवुत्तिं जाणिअ सिग्घं आअच्छ'त्ति। ता कहिंणुहु गओ कुमारो ? (परिक्रम्याग्रतो विलोक्य) ‡एसो अय्यकउहो। जाव णं पुच्छामि। (उपसृत्य) सुहं अय्यस्स ? ]

[4] ककुभः—अये बिलमुखः ! कुतो भवान् ?

[5] बिलमुखः—आर्य, महाराजस्य शासनेन कुमारमङ्गदं प्रेक्षितुम् आगतोऽस्मि। [अय्य ! महाळाअस्स सासणेण कुमारं अङ्गदं पेक्खिदुं आअदोम्हि

[6] ककुभः—अपि कुशली आर्यरामो महाराजश्च ?

[7] बिलमुखः—आम्।

[8] ककुभः—कोऽभिप्रायो महाराजस्य ?

[9] बिलमुखः—प्रेषितोऽस्मि...[पेसिओ म्हि....] (इति पूर्ववत् पठति)

[10] ककुभः—किं न जानीषे निष्ठितमर्धं कार्यस्य ?

[11] बिलमुखः—किं किम् ?

[12] ककुभः—श्रूयताम्—

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‡ अम्मो एसो

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[4] KAKUBHA—Oh Bilamukha ! Whence came you ?

[5] BILAMUKHA—I have come, sir, by the great king's command to see prince Aṅgada.

[6] KAKUBHA—Is the noble Rāma well ? and the king ?

[7] BILAMUKHA—Yes.

[8] KAKUBHA—What is the intention of the great king ?

[9] BILAMUKHA—I have been sent...... *(and so on as before)*

[10] KAKUBHA—Don't you know that half the task has been accomplished ?

[11] BILAMUKHA—What, what ?

[12] KAKUBHA—Listen;



[13] लब्ध्वा वृत्तान्तं रामपत्न्याः खगेन्द्राद्
आरुह्यागेन्द्रं सद्विपेन्द्रं महेन्द्रम्।
लङ्कामभ्येतुं वायुपुत्रेण शीघ्रं
वीर्यप्राबल्याल्लङ्घितः सागरोऽद्य ॥१॥

[14] तस्मादागच्छ, कुमारपादमूलमेव संश्रयावः। (निष्क्रान्तौ)

[15] मिश्रविष्कम्भकः

(ततः प्रविशति राक्षसीगणपरिवृता सीता)

[16] सीता—हा धिक्! अतिधीरा खल्वस्मि मन्दभागा। या आर्यपुत्र-विरहिता राक्षसराजभवनमानीतानिष्टान्यनर्हाणि यथामनोरथप्रवृत्तानि वचनानि श्राव्यमाणा जीवामि मन्दभागा। अथवा आर्यपुत्रसायकप्रत्ययेन

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[13] Having obtained from the lord of birds, news relating to Rāma's wife and mounting the great Mahendra mountain which is together with great elephants, the ocean has been leapt across now by the Wind god's son through his excessive strength in order to reach Laṅkā quickly. [1]

[14] Then come along; we shall wait upon the prince.

*(Exeunt ambo)*

[15] **End of the Interlude**

*(Then enters Sītā surrounded by a number of Rākṣasa women)*

[16] SĪTĀ—Alas ! An unfortunate woman, I am indeed very enduring. Separated from my noble lord, brought to the palace of the demon-king, and made to listen to undesirable wicked and recklessly uttered words, I am living, a wretched woman. Or rather, I will console myself some-

§कथमप्यात्मानं पर्यवस्थापयामि । किन्नु खल्वद्य प्रज्वाल्यमाने *कर्म-
काराग्निमण्डले उदकप्रसेक इव किञ्चिद् हृदयप्रसादः समुत्पन्नः ! किन्नु
खलु मामन्तरेण प्रसन्नहृदय आर्यपुत्रो भवेत् ! [हद्धि ! अदिधीरा खु ह्मि
मन्दभाआ । जा अय्यउत्तविरहिदा रक्खसराअभवणं आणीदा अणिट्ठाणि
अणरिहाणि जहमणोरहप्पवुत्ताणि वअणाणि साविअमाणा जीवामि मन्दभाआ ।
आदु अय्यउत्तसाअअप्पच्चएण कहं वि अत्ताणं पय्यवत्थावेमि । किंणु खु अज्ज
पज्जालिअमाणे कम्मआरग्गिमण्डळे उदअप्पसेओ विअ किञ्चि हिअअप्पसादो
समुप्पण्णो । किंणु खु मं अन्तरेण पसण्णहिअओ अय्यउत्तो भवे !]

17 (ततः प्रविशति हनूमान् अङ्गुलीयकहस्तः)

18 हनूमान्—(लङ्कां प्रविश्य) अहो †रावणभवनस्य विन्यासः !

19 कनकरचितचित्रतोरणाढ्या
मणिवरविद्रुमशोभितप्रदेशा ।
विमलविकृतसञ्चितैर्विमानै-
र्वियति महेन्द्रपुरीव भाति लङ्का ॥२॥

20 अहोतु खलु,

§ कथंचिद् (कहं चि) * कमुअ० कमअ० † रावणस्य भवनविन्यासः

how through confidence in my lord's arrows. How is it that today, a little mental relief has arisen like a spray of water on the blazing ring of the black-smith's fire. Would my lord ever be of a cheerful mind without me?

17 *(Then enters Hanūmān with a ring in his hand)*

18 HANŪMĀN—*(Entering Lankā)* Ah, the structure of Rāvaṇa's city!

19 Rich in variegated gate-ways built of gold, with its spots decorated with corals and good gems, and with high (seven storied) palaces that are bright, strangely built and dense, Lankā shines like Mahendra's city in heaven! [2]

20 And alas! Indeed



21 एतां प्राप्य दशग्रीवो राजलक्ष्मीमनुत्तमाम् ।
विमार्गप्रतिपन्नत्वाद् व्यापादयितुमुद्यतः ॥३॥

22 (सर्वतो गत्वा) विचरितप्राया मया लङ्का ।

23 गर्भागारविनिष्कुटेषु बहुशः शालाविमानादिषु
स्नानागारनिशाचरेन्द्रभवनप्रासादहर्म्येषु च ।
पानागारनिशान्तदेशविवरेष्वाक्रान्तवानस्म्यहं
सर्वं भो । विचितं न चैव नृपतेः पत्नी मया दृश्यते ॥

24 अहो व्यर्थो मे परिश्रमः । भवतु; एतद्धर्म्याग्रमारुह्यावलोकयामि ।
(*तथा कृत्वा) अये अयं प्रमदवनराशिः । इमं प्रविश्य परीक्षिष्ये ।
(प्रविश्यावलोक्य) अहो प्रमदवनसमृद्धिः ! इह हि,

* आरुह्यावलोक्य

21 Possessing such unrivalled royal fortune, the ten-necked Rāvaṇa has started to destroy it by pursuing the wrong path. [3]

22 *(Having gone all round)* Nearly the entire Lankā has been traversed by me.

23 Many a time have I passed through the inner-most apartments and private harem chambers, through halls and stories of palaces, through bathing rooms, dwelling chambers, palaces and mansions of the demon king, and through taverns, quiet spots and dungeons. Every place has been searched; but alas! the king's wife is not at all found by me.

24 Ah! my effort has been in vain. Well; going up the roof of the mansion, I will look round. *(Doing so)* Ey, here is a vast range of pleasure groves. Entering it, I shall search *(Entering and seeing)* Ah! the beauty of the pleasure garden! Here, indeed—

25 †कनकरचितविद्रुमेन्द्रनीलै-

विंकृतमहाद्रुमपङ्क्तिचित्रदेशा ।

रुचिरतरनगा विभाति शुभ्रा

नभसि सुरेन्द्रविहारभूमिकल्पा ॥५॥

26 अपि च,

27 चित्रप्रस्रुतहेमधातुरुचिराः शैलाश्च दृष्टा मया

नानावारिचराण्डजैर्विरचिता‡ दृष्टा मया दीर्घिकाः ।

नित्यं पुष्पफलाढ्यपादपयुता देशाश्च दृष्टा मया

सर्वं दृष्टमिदं हि रावणगृहे सीता न §दृष्टा मया ॥६॥

28 कोनु खल्वेतस्मिन् प्रदेशे सप्रभ इव दृश्यते ! तत्र तावदव-
लोकयामि । (तथा कृत्वा) अये कानु खल्वियम् !

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† कनकरजत० ‡ विचरित्वा § सा दर्शिता

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25 With its regions beautiful on account of rows of great trees adorned with corals and sapphires set in gold, and with its more attractive mound, it shines as bright as the pleasure ground of the lord of gods in heaven. [5]

26 Moreover,

27 Hillocks beautiful with gold ore and variegated springs were seen by me; ponds flocked by various kinds of water-fowls and birds were beheld by me; and places with trees always laden with flowers and fruits were noticed by me. All this, but not Sitā, was seen in Rāvaṇa's dwelling by me. [6]

28 Who forsooth is this someone seen as if with radiance in this region? I will just see there. *(Doing so)* Ey, who, indeed, is this lady?



29 राक्षसीभिः परिवृता विकृताभिः सुमध्यमा ।

नीलजीमूतमध्यस्था विद्युल्लेखेव शोभते ॥७॥

30 यैषा,

31 असितभुजगकल्पां धारयन्त्येकवेणीं

करपरिमितमध्या कान्तसंसक्तचित्ता ।

अनशनकृशदेहा बाष्पसंसिक्तवक्त्रा

सरसिजवनमालेवातपे विप्रविद्धा ॥८॥

32 अये कथं दीपिकावलोकः ! (विलोक्य) अये रावणः !

33 मणिविरचितमौलिश्चारुताम्रायताक्षो

*मदसललितगामी मत्तमातङ्गलीलः ।

युवतिजननिकाये† भात्यसौ राक्षसेशो

हरिरिव हरिणीनामन्तरे चेष्टमानः ॥९॥

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* मदविगलितगामी †०जनसमूहे; ०जनसमीपे

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29 Surrounded by hideous demonessess, the lady with a slender waist shines forth like a streak of lightning amidst dark clouds. [7]

30 Here, she,—

31 Wearing a single braid that resembles a black snake with her waist of the span of a hand, her mind set on her husband, her body emaciated by fasting, and her face bathed in tears,—looks like a wild garland of lotuses thrown away into the sun. [8]

32 Ah! what is this torch-light for? *(Seeing)* Oh, it is Rāvaṇa!—

33 —whose crown is set with gems; who has fine, red and large eyes; who walks along gracefully with pride; and who is as sportive as an infatuated elephant. Within the

34 किमिदानीं करिष्ये ! भवतु, दृष्टम् । एनमशोकपादपमारुह्य कोटरान्तरितो भूत्वा दृढं वृत्तान्तं ज्ञास्यामि । (तथा करोति)

35 (ततः प्रविशति रावणः सपरिवारः)

36 रावणः—दिव्यास्त्रैः सुरदैत्यदानवचमूविद्रावणं रावणं
युद्धे क्रुद्धसुरेभदन्तकुलिशव्यालीढवक्षस्स्थलम्[§] ।
सीता माममविवेकिनी न रमते सक्ता च मुग्धेक्षणा
क्षुद्रे क्षत्रियतापसे ध्रुवमहो दैवस्य विघ्नक्रिया ॥

37 (ऊर्ध्वमवलोक्य) एष एष चन्द्रमाः,

38 रजतरचितदर्पणप्रकाशः करनिकरैर्हृदयं ममाभिपीड्य ।
उदयति गगने विजृम्भमाणः कुमुदवनप्रियबान्धवः शशाङ्कः ॥

§ ०कुलिशप्रोत्कृष्टवक्षःस्थले

bevy of young women, this demon king shines like a lion moving among female deer. [9]

34 What shall I do now ? Well, I see. Having climbed this As'oka tree and hiding myself within its hollow, I will know the matter definitely. *(Does so)*

35 *(Then enters Rāvaṇa with retinue)*

36 RĀVAṆA—Sitā of bewitching eyes, being indescriminate, is in love with that low warrior ascetic and does not like me, Rāvaṇa, who with divine missiles put to flight the hosts of gods, daityas and dānavas, and had (my) broad chest scarred by the thunder-bolt of the tusks of the angry elephants of the gods while fighting, Oh ! this is surely the obstructing tactics of fate. [10]

37 *(Looking up)* Here, here the moon,—

38 A dear friend of the night-lotus groves,— with the hare-mark and shining of a mirror made of silver, oppress-



39 (परिक्रम्य) एषा सीता पादपमूलमाश्रित्य ध्यानसंवीतहृदयानशनक्षामवदना स्वदेहमिव प्रवेष्टुकामा सङ्गूढस्तनोदरी दुर्दिनान्तर्गता चन्द्रलेखेव राक्षसीगणपरिवृतोपविष्टा । यैषा,

40 अपास्य भोगान् मां चैव श्रियं च महतीमिमाम् ।
मानुषे न्यस्तहृदया नैव वश्यत्वमागता ॥१२॥

41 हनूमान्—हन्त सुविज्ञातम् ।

42 इयं सा राजतनया पत्नी रामस्य मैथिली ।
सिंहदर्शनवित्रस्ता मृगीव परितप्यते ॥१३॥

43 रावणः—(उपेत्य)

सीते ! त्यज त्वं व्रतमुग्रचर्यं भजस्व मां भामिनि ! सर्वगात्रैः ।
अपास्य तं मानुषमद्य भद्रे ! गतायुषं कामपथान्निवृत्तम् ॥१४॥

ing my heart by his numerous rays, is rising up spreading his splendour in the sky. [11]

39 *(Moving forward)* Here is Sitā; resorting to the foot of the tree, with her heart absorbed in meditation, with her face emaciated from fasting, and with her breasts and waist closely concealed, desiring to shrink into herself as it were, she is sitting surrounded by a group of Rākṣasa women, just as a digit of the moon in themidst of a shower of rain. And she-

40 Discarding all joys, and me and this mighty fortune and having fixed her heart on a mortal,—has not at all become subservient to me. [12]

41 HANŪMĀN—Ah, it is clearly known ;

42 This is that princess Maithilī, wife of Rāma; she is trembling like a female deer frightened at the sight of a lion. [13]

43 RĀVAṆA—*(going near)* Sita, leave off this vow of a severe course. Accept me, fair lady, with all your limbs, now rejecting that mortal who is averse to the ways of love and is as good as dead, O good lady ! [14]

44 सीता—हास्यः †खलु रावणकः, यो वचनगतसिद्धिमपि न जानाति* । [हस्सो खु रावणओ, जो वअणगदसिद्धिं वि ण जाणादि ।]

45 हनूमान्—(सक्रोधम्) अहो रावणस्यावलेपः !

46 तौ च बाहू न विज्ञाय तच्चापि सुमहद्धनुः ।
सायकं चापि रामस्य गतायुरिति भाषते ॥१५॥

47 न शक्नोमि रोषं धारयितुम् । भवतु, अहमेवार्यरामस्य कार्यं साधयामि । अथवा,

48 यद्यहं रावणं हन्मि कार्यसिद्धिर्भविष्यति ।
यदि मां प्रहरेद् रक्षो महत् कार्यं विपद्यते ॥१६॥

49 रावणः—वरतनु ! तनुगात्रि ! कान्तनेत्रे !
कुवलयदामनिभां विमुच्य वेणीम् ।
बहुविधमणिरत्नभूषिताङ्गं
दशशिरसं मनसा भजस्व देवि ॥१७॥

† खल्वसि; (खु सि) * जानासि; (जाणासि)

44 SĪTĀ—Silly Rāvaṇa is indeed to be laughed at, as he is not aware of the mystic effect of the words (of a curse).

45 HANŪMĀN—*(Angrily)* Ah, the arrogance of Rāvaṇa !

46 Not knowing anything of those two arms, that mighty bow and that arrow of Rāma, he says that "he is as good as dead" ! [15]

47 I am unable to subdue my anger. Well; I myself will accomplish the task of noble Rāma. Or,—

48 If I kill Rāvaṇa, there will be the accomplishment of the task; but, if the demon should hit me down, a great task will fail. [16]

49 RĀVAṆA—O lady of fair form, of slender limbs and



50 सीता—हं, विपरीतः खलु धर्मः, यज्जीवति खल्वयं पापराक्षसः । [हं, विपरीओ खु धम्मो, जं जीवदि खु अअं पापरक्खसो ।]

51 रावणः—ननु देवि !

52 सीता—शप्तोऽसि । [सत्तोऽसि ।]

53 रावणः—हहह, अहो पतिव्रतायास्तेजः !

54 देवाः सेन्द्रादयो भग्ना दानवाश्च मया रणे ।
सोऽहं मोहं गतोऽस्म्यद्य सीतायास्त्रिभिरक्षरैः ॥१८॥

55 (नेपथ्ये) †जयतु देवः । जयतु लङ्केश्वरः । जयतु स्वामी । जयतु महाराजः । दश नाडिकाः पूर्णाः । §अतिक्रामति स्नानवेला । इत इतो महाराजः । (निष्क्रान्तः सपरिवारो रावणः)

† जयतु देवः....जयतु महाराजः—इति नास्ति § गतः पूर्वो यामः । अति०

of lovely eyes ! Loosening that braid resembling a garland of blue lotuses, take to your heart this ten-headed (Rāvaṇa) whose limbs are adorned with various kinds of gems and precious stones, O (my) queen ? [17]

50 SĪTĀ—Hum ! Righteousness is reversed, as this sinful demon lives.

51 RĀVAṆA—And O queen !

52 SĪTĀ—You are cursed !

53 RĀVAṆA—Ha, ha, ha ! Ah, the moral power of a dutiful wife !

54 Gods inclusive of Indra and others, and the dānavas were crushed by me in battle; I, such a person, am embarassed by the three syllables of Sitā. [18]

55 *(Behind the curtain)* Victory to His Majesty! Victory to the lord of Lankā ! Victory to our master! Victory to the great king ! Ten nādikas are over. The bathing time passes. This way, great king, this way. *(Exit Rāvaṇa with retinue)*

56 हनूमान्—हन्त ! निर्गतो रावणः, सुप्ताश्च राक्षसस्त्रियः । अयं कालो देवीमुपसर्पितुम् । (कोटरादवरुह्य) जयत्वविधवा !

57 प्रेषितोऽहं नरेन्द्रेण रामेण विदितात्मना ।
§त्वद्गतस्नेहसन्तापविक्लवीकृतचेतसा ॥१९॥

58 सीता—(आत्मगतम्) को नु खल्वयं, पापराक्षस आर्यपुत्र-संबन्धीत्यात्मानं व्यपदिश्य वानररूपेण मां वञ्चयितुकामो भवेत् । भवतु, तूष्णीका भविष्यामि । [को णु खु अअं, पापरक्खसो अय्यउत्तकेरओ त्ति अत्ताणं ववदिसिअ वाणररूवेण मं वञ्चिदुकामो भवे । भोदु, तुह्णिआ भविस्सं । ]

59 हनूमान्—कथं न *‡प्रत्येति भवती ? अलमन्यशङ्कया । श्रोतुमर्हति भवती ।

60 इक्ष्वाकुकुलदीपेन सन्धाय हरिणा‡ त्वहम् ।
प्रेषितस्त्वद्विचित्यर्थं हनूमान् नाम वानरः ॥२०॥

§ त्वद्गतस्नेहसन्तापाद्   *‡ प्रत्याययति   ‡ हरिरित्यहम्

56 HANŪMĀN—Good ! Rāvaṇa is gone and the Rākṣasa women are asleep. This is the time to approach the queen. *(Coming down from the hollow)* Hail to the lady with a long-lived husband !

57 I am sent by king Rāma, whose courage is well-known and whose mind is distressed by anguish through love for you. [19]

58 SĪTĀ—*(To herself)* Who, indeed, can this be ? That wicked Rākṣasa, under the guise of a monkey, might be trying to deceive me by pretending himself as one related to my lord. Well, I shall remain silent.

59 HANŪMĀN—Why ? Don't you believe me ? Cease to have any suspicion that I am a different person. Please listen

60 I am the monkey named Hanūmān sent to search



61 सीता—(आत्मगतम्) यो वा को वा भवतु । आर्यपुत्रनामसंकीर्तनेनाहमेतेनाभिभाषिष्ये । (प्रकाशम्) भद्र ! को वृत्तान्त आर्यपुत्रस्य ? [जो वा को वा भोदु । अय्यउत्तणामसंकित्तणेण अहं एदेण अभिभासिस्सं । (प्रकाशम्) भद्द ! को वुत्तन्तो अय्यउत्तस्स ? ]

62 हनूमान्—भवति, श्रूयताम्—

अनशनपरितप्तं पाण्डु *स क्षामवक्त्रं
तव वरगुणचिन्तावीतलावण्यलीलम् ।
वहति विगतधैर्यं हीयमानं शरीरं
मनसिजशरदग्धं बाष्पपर्याकुलाक्षम् ॥२१॥

63 सीता—(†आत्मगतम्) हा धिक् ! ⁻व्रीडिता खल्वस्मि मन्दभागा एवं शोचन्तमार्यपुत्रं श्रुत्वा । आर्यपुत्रस्य विरहपरिश्रमोऽपि मे सफलः संवृत्त° इति पश्यामि, यदि खल्वयं वानरः सत्यं मन्त्रयते ।

* संक्षाम० † (स्वगतम्) ⁻ अदिधीरा; पीडिदा ° संवुत्तो । जहि [यदि]...

for you by the monkey-king after entering into an alliance with (Rāma), the light of the Ikṣvāku race. [20]

61 SĪTĀ—*(To herself)* Be he who he may; I will talk to him as he has uttered the name of my husband. *(Aloud)* Good sir, what news of my lord ?

62 HANŪMĀN—Listen, lady—

He bears a pining body which is bereft of firmness, scorched by the arrows of the mind-born, with eyes filled with tears, subjected to pain by fasting, pale with an emaciated face and whose grace and charm are lost by brooding over your excellent virtues. [21]

63 SĪTĀ—*(To herself)* Alas ! unfortunate me ! I am ashamed to hear that my lord grieves thus. I see that even the pain of separation of my lord has borne fruit on me,

आर्यपुत्रस्यास्मिन् जनेऽनुक्रोशं परिश्रमं च श्रुत्वा सुखस्य दुःखस्य चान्तरे दोलायत इव मे हृदयम् । (प्रकाशम्) भद्र ! कथं युष्माभिः आर्यपुत्रस्य संगमो जातः ? [हद्धि ! वीळिआ खु ह्मि मन्दभाआ एवं सोअन्तं अय्यउत्तं सुणिअ । अय्यउत्तस्स विरहपरिस्सम्मो वि मे सफळो संवुत्तो त्ति पेक्खामि, जदि खु अअं वाणरो सच्चं मन्तेदि । अय्यउत्तस्स इमस्सिं जणे अणुक्कोसं परिस्समं च सुणिअ सुहस्स दुक्खस्स अ अन्तरे डोळाअदि विअ मे हिअअं । (प्रकाशम्) भद्द ! कहं तुम्हेहि अय्यउत्तस्स सङ्गमो जादो ? ]

64 हनूमान्—भवति, श्रूयताम्—

हत्वा वालिनमाहवे कपिवरं त्वत्कारणादग्रजं§
सुग्रीवस्य कृतं नरेन्द्रतनये ! राज्यं हरीणां ततः ।
राज्ञा त्वद्विचयाय चापि हरयः सर्वा दिशः प्रेषिता-
स्तेषामस्म्यहमद्य गृध्रवचनात् त्वां देवि ! संप्राप्तवान् ॥

65 अपि च,....ईदृशमिव ।

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§ ०कारणाद्धामिनि

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in case this monkey is speaking the truth. Hearing of my husband's love and suffering for this person (i.e. myself), my heart is swinging, as it were, between joy and sorrow. *(Aloud)* Good sir, how came my lord's alliance with you monkeys ?

64 HANŪMĀN--Your ladyship may listen.

The kingdom of the monkeys was made Sugrīva's (by Rāma) after slaying his elder brother Vālin, the celebrated ape, in a battle for your sake, O princess ! Therefore, monkeys were sent in all directions to search for you, by our king. I, one of them, have come to you today, O queen, through the (guiding) words of a vulture. [22]

65 Moreover, thus........



66 सीता—अहो अकरुणाः खल्वीश्वरा एवं शोचन्तमार्यपुत्रं कुर्वन्तः ! [अहो अअरुणा क्खु इस्सरा एव्वं सोअन्तं अय्यउत्तं करअन्तो ! ]

67 हनूमान्—भवति ! मा विषादेन । रामो हि,

68 प्रगृहीतमहाचापो वृतो वानरसेनया ।
समुद्धर्तुं दशग्रीवं लङ्कामेवाभियास्यति ॥२३॥

69 सीता—किन्नु खलु स्वप्नो मया दृष्टः ! §भद्र ! अपि सत्यम् ? न जानामि । [किण्णु खु सिविणो मए दिठ्ठो । §भद्द ! अवि सच्चं ण आणामि

70 हनूमान्—(स्वगतम्) भोः ! कष्टम् ।

71 एवं गाढं परिज्ञाय भर्तारं भर्तृवत्सला ।
न प्रत्याययति शोकार्ता यथा देहान्तरं गता ॥२४॥

72 (प्रकाशम्) भवति, अयमिदानीं,

73 समुदितवरचापबाणपाणिं पतिमिह राजसुते ! तवानयामि ।
भव* हि विगतसंशया मयि त्वं नरवरपार्श्वगता विनीतशोका॥

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§ भद्द इति नास्ति * भवति; भवसि

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66 SĪTĀ--Oh pitiless are the gods in making my husband thus sorrowful.

67 HANŪMĀN--Lady, do not grieve. For Rāma,--

68 Holding firm his great bow and surrounded by an army of monkeys, will invade this very Lankā to extirpate the ten-necked Rāvaṇa. [23]

69 SĪTĀ--Indeed, is it only a dream seen by me ? Good sir, is it true ? I know not.

70 HANŪMĀN--*(To himself)* Alas !

71 This lady,-so full of love for her lord,-being oppressed by grief, does not believe it even after knowing her husband quite well, as if she has migrated into another body.

72 *(Aloud)* Lady, now—

73 I will bring here your lord with the upraised mighty

74 सीता—भद्र ! एतां मेऽवस्थां श्रुत्वार्यपुत्रो यथा शोकपरवशो न भवति, तथा मे वृत्तान्तं भण । [भद्द ! एदं मे अवत्थं सुणिअ अय्यउत्तो जह सोअपरवसो ण होइ, तह मे वुत्तन्तं भणेहि ।]

75 हनूमान्—यदाज्ञापयति भवती ।

76 सीता—गच्छ, कार्यसिद्धिर्भवतु । [गच्छ, कय्यसिद्धी होदु ।]

77 हनूमान्—अनुगृहीतोऽस्मि । (परिक्रम्य) कथमिदानीं ममागमनं रावणाय निवेदयामि । भवतु, दृष्टम् ।

78 परभृतगणजुष्टं पद्मषण्डाभिरामं
सुरुचिरतरुषण्डं तोयदाभं त्रिकूटम् ।
करचरणविमर्दैः काननं चूर्णयित्वा
विगतविषयदर्पं राक्षसेशं करोमि ॥२६॥ (निष्क्रान्तौ)

॥ इति द्वितीयोऽङ्कः ॥

bow and arrows in his hand. O princess ! you will be freed of doubts relating to me, once you are by the side of that great person, with your sorrow appeased. [25]

74 SĪTĀ—Good sir, relate my news in such a manner that my lord may not be oppressed by grief on hearing this plight of mine.

75 HANŪMĀN—As your ladyship commands.

76 SĪTĀ—Go; may there be success in your under-taking.

77 HANŪMĀN—Thank you. *(Moving about)* Now, how shall I communicate my arrival to Rāvaṇa ? Well, I see !

78 I shall rid the demon-king of his pride of a beautiful country by pulverizing with blows from my hands and feet this garden full of flocks of cuckoos, lovely with lotus beds, with very beautiful groves of trees, and with its three peaks resembling clouds. [26] *(Exeunt ambo)*

END OF THE SECOND ACT



## अथ तृतीयोऽङ्कः

(ततः प्रविशति शङ्कुकर्णः)

2 शङ्कुकर्णः—क इह भोः ! काञ्चनतोरणद्वारमशून्यं कुरुते ?

3 (प्रविश्य) प्रतिहारी—आर्य ! अहं विजया । किं क्रियताम् ? [अय्य ! अहं विजआ । किं करीअदु ?]

4 शङ्कुकर्णः—विजये ! निवेद्यतां, निवेद्यतां महाराजाय लङ्केश्वराय—'भग्नप्रायाशोकवनिका' इति । कुतः,

5 यस्यां न प्रियमण्डनापि महिषी देवस्य मण्डोदरी
स्नेहाल्लुम्पति पल्लवान्न च पुनर्वीजन्ति यस्यां भयात् ।
वीजन्तो मलयानिला अपि करैरस्पृष्टबालद्रुमा
सेयं शक्ररिपोरशोकवनिका भग्नेति विज्ञाप्यताम् ॥१॥

## ACT III

*(Then enters S'aṅkukarṇa)*

2 S'AṄKUKARṆA—Hello, who is here on duty at the 'Golden Gate Entrance' ?

3 *(Entering)* PORTRESS—Sir, it is I, Vijayā. What shall I do for you ?

4 S'AṄKUKARṆA—O Vijaya, convey, convey to His Majesty the lord of Laṅkā that the As'oka garden is almost destroyed. For,

5 That As'oka garden,—where even Mandodarī, our lord's chief queen, although fond of ornaments does not pluck the sprays out of kindness; wherein even the Malaya breeze does not blow out of fear; and whose plants are untouched by the hand;—that garden of Indra's foe is destroyed. Let the matter be reported. [1]

6 प्रतिहारी—आर्य ! नित्यं भर्तृपादमूले वर्तमानस्य जनस्यादृष्टपूर्वोऽयं संभ्रमः । किमेतद् ? [अय्य ! णिच्चं भट्टिपादमूले वत्तमाणस्स जणस्स अदिट्ठपुरुवो अअं सम्भमो । किं एदं ? ]

7 शङ्कुकर्णः—भवति ! अतिपाति कार्यमिदम् । शीघ्रं निवेद्यतां निवेद्यताम् ।

8 प्रतिहारी—आर्य ! इयं निवेदयामि । [अय्य ! इयं णिवेदेमि । ]

(निष्क्रान्ता)

9 शङ्कुकर्णः—(पुरतो विलोक्य) अये ! अयं महाराजो लङ्केश्वर इत एवाभिवर्तते । य एषः,

10 **अमलकमलसन्निभोग्रनेत्रः**
**कनकमयोज्ज्वलदीपिकापुरोगः ।**
**त्वरितमभिपतत्यसौ सरोषो**
**युगपरिणामसमुद्यतो यथार्कः ॥२॥**

11 (ततः प्रविशति यथानिर्दिष्टो रावणः)

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6 PORTRESS—Sir, by a person who is always in attendance on the king, such fright was never seen before. How came this?

7 S'AṄKUKARṆA—Lady, this is an urgent matter. Please convey (it) at once.

8 PORTRESS—Sir, here I convey. *(Exit)*

9 S'AṄKUKARṆA—*(Looking in front)* Lo ! Here is His Majesty the lord of Laṅkā coming this very way. And he,

10 With eyes wild and resembling white lotuses, with blazing golden torches going in his front, full of fury he is rushing forward in haste like the Sun engaged in ending an Age (*yuga*). [2]

11 *(Then enters Rāvaṇa, as described)*



12 **रावणः—कथं कथं भो नववाक्यवादिन्**
**शृणोमि शीघ्रं वद केन चाद्य ।**
**मुमूर्षुणा मुक्तभयेन धृष्टं**
**वनाभिमर्दात् परिधर्षितोऽहम् ॥३॥**

13 शङ्कुकर्णः—(उपसृत्य) जयतु महाराजः । आविदितागमनेन केनचिद् वानरेण ससंरम्भमभिमृदिताशोकवनिका ।

14 रावणः—(सावज्ञम्) कथं वानरेणेति ? गच्छ, शीघ्रं निगृह्यानय ।

15 शङ्कुकर्णः—यदाज्ञापयति महाराजः । (निष्क्रान्तः)

16 रावणः—भवतु भवतु ।

17 **युधि जगत्त्रयभीतिकृतोऽपि मे यदि कृतं त्रिदशैरिदमप्रियम्**
**अनुभवन्त्वचिरादमृताशिनः फलमतो निजशाठ्यसमुद्भवम् ॥**

18 (प्रविश्य) शङ्कुकर्णः—जयतु महाराजः ! महाराज ! महाबलः

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12 RĀVAṆA—Hello, speaker of new words ! I am listening; speak out at once. How and by which fearless fellow courting death have I been rudely abused by destroying the park ? [3]

13 S'AṄKUKARṆA—*(Going near)* Victory to the great king ! By a strange monkey that came in unnoticed, the As'oka garden has been violently crushed.

14 RAVAṆA—*(With contempt)* How, by a monkey, is it ? Go; having caught him at once, bring him.

15 S'AṄKUKARṆA—As the great king commands ! *(Exit)*

16 RĀVAṆA—Well, well;

17 If this disagreeable thing has been done by the gods to me, the creator of terror to the three worlds in battle, then, let those nectar-eaters soon reap the fruit arising from their insolence. [4]

18 *(Entering)* S'AṄKUKARṆA—Victory to the great king !

खलु स वानरः । तेन खलु मृणालवदुत्पाटिताः सालवृक्षाः, मुष्टिना भग्नो दारुपर्वतकः, पाणितलाभ्याममभिमृदितानि लतागृहाणि, नादेनैव विसंज्ञीकृताः प्रमदवनपालाः । तस्य ग्रहणसमर्थं बलमाज्ञापयितुमर्हति महाराजः ।

19 रावणः—*तेन हि किङ्कराणां सहस्रं बलमाज्ञापय वानरग्रहणाय ।

20 शङ्कुकर्णः—यदाज्ञापयति महाराजः । (निष्क्रम्य, प्रविश्य) जयतु महाराजः !

21 अस्मदीयैर्महावृक्षैरस्मदीया महाबलाः ।
क्षिप्रमेव हतास्तेन किङ्करा द्रुमयोधिना ॥५॥

22 रावणः—कथं हता इति ? तेन हि कुमारमक्षमाज्ञापय वानरग्रहणाय ।

23 शङ्कुकर्णः—यदाज्ञापयति महाराजः । (निष्क्रान्तः)

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* तेन हि अस्ति तु किङ्क०

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Sir, that monkey is indeed very strong. By him the S'āla trees were pulled out like lotus-stalks, the wooden hillock was smashed with his fist, the creeper-houses were squeezed by the palm of his hands, and the guards of the pleasure garden were rendered unconscious with a mere roar. Your Majesty will be pleased to order a force capable of capturing him.

19 RĀVAṆA—Then order the 'Thousand slaves' force' to captivate the monkey.

20 S'AṄKUKARṆA—As the great king commands. *(Exit, re-enter)* Victory to the great king !

21 Our slaves of great strength were killed in no time with our own great trees by that tree-weaponed fighter. [5]

22 RĀVAṆA—How ? Killed, you say ? Then bid prince Akṣa to capture the monkey.

23 S'AṄKUKARṆA—As the great king commands. *(Exit)*



24 रावणः—(विचिन्त्य)

कुमारो हि कृतास्त्रश्च शूरश्च बलवानपि ।
प्रसह्य चापि गृह्णीयाद्धन्याद्वा तं वनौकसम् ॥६॥

25 (प्रविश्य) शङ्कुकर्णः—§अनन्तरीयं बलमाज्ञापयितुमर्हति महाराजः ।

26 रावणः—किमर्थम् ?

27 शङ्कुकर्णः—श्रोतुमर्हति महाराजः । कुमारं वानरमभिगच्छन्तं दृष्ट्वा महाराजेनानाज्ञापिता अप्यनुगताः पञ्चसेनापतयः ।

28 रावणः—ततस्ततः ?

29 शङ्कुकर्णः—ततस्तानभिद्रुतान् दृष्ट्वा किञ्चिद्भीत इव तोरणमाश्रित्य काञ्चनपरिघमुद्यम्य निपातितास्तेन हरिणा पञ्चसेनापतयः ।

30 रावणः—ततस्ततः ?

31 शङ्कुकर्णः—ततः कुमारमक्षं

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§ आनन्तर्यं बल०

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24 RĀVAṆA—*(Reflecting)* As the prince is well versed in weapons, heroic and strong, he may either catch the monkey by force, or even slay him. [6]

25 *(Entering)* S'AṄKUKARṆA—Your majesty will be pleased to order the next force.

26 RĀVAṆA—Why ?

27 S'AṄKUKARṆA—Pray listen, my liege. Seeing the prince going out (to attack the monkey), five generals, even without orders from your Majesty, followed him.

28 RĀVAṆA—Then then ?

29 S'AṄKUKARṆA—Then the monkey, seeing them rushing towards him, retired to the gate as if scared, raised the golden bar and felled all the five generals.

30 RĀVAṆA—Then, then ?

31 S'AṄKUKARṆA—Then prince Akṣa—

32 †क्रोधात् संरक्तनेत्रं त्वरिततरहयं स्यन्दनं वाहयन्तं
प्रावृट्कालाभ्रकल्पं परमलघुतरं बाणजालान् वमन्तम् ।
तान् बाणान् निर्विधून्वन् कपिरपि सहसा तद्रथं लङ्घयित्वा
कण्ठे संगृह्य धृष्टं मुदिततरमुखो मुष्टिना निर्जघान ॥७॥

33 रावणः—(‡सरोषम्) आः, कथं कथं निर्जघानेति ?

34 तिष्ठ त्वमहमेवैनमासाद्य §कपिजन्तुकम् ।
एष भस्मीकरोम्यस्मत्क्रोधानलकणैः क्षणात् ॥८॥

35 शङ्कुकर्णः—प्रसीदतु प्रसीदतु महाराजः ! कुमारमक्षं निहतं श्रुत्वा क्रोधाविष्टहृदयः *कुमारेन्द्रिजिदभिगतवांस्तं वनौकसम् ।

36 रावणः—तेन हि गच्छ । भूयो ज्ञायतां वृत्तान्तः ।

† रोषात् ‡ (सक्रोधम्) तिष्ठ.... § कपिकीटकम् * कुमार इन्द्रजिद्

32 His eyes red with rage, was driving his chariot yoked with the swiftest horses and was pouring out net-works of arrows with the greatest ease like the clouds of the rainy season; the monkey too, blowing off those arrows, straightway leaping into that chariot (of Akṣa) and siezing him by the throat, killed him with his fist, grinning with great joy. [7]

33 RĀVAṆA—*(Angrily)* Ah ! killed him ?

34 You stay here; I myself will go for this insignificant monkey and in no time reduce him to ashes with the sparks of the fire of my anger. [8]

35 S'AṄKUKARṆA—Be pleased, be pleased your Majesty ! Hearing that prince Akṣa was slain, prince Indrajit, his heart full of anger, went to attack the monkey.

36 RĀVAṆA—Then go; get further news.



37 शङ्कुकर्णः—यदाज्ञापयति महाराजः । (निष्क्रान्तः)

38 रावणः—कुमारो हि कृतास्त्रश्च,

39 अवश्यं युधि वीराणां वधो वा विजयोऽथवा ।
तथापि क्षुद्रकर्मेदं मह्यमीषन्मनोज्वरः* ॥९॥

40 (प्रविश्य) शङ्कुकर्णः—जयतु महाराजः । जयतु लङ्केश्वरः । जयतु भद्रमुखः ।

41 संवृत्तं तुमुलं युद्धं कुमारस्य च तस्य च ।
ततः स वानरः शीघ्रं बद्धः पाशेन साम्प्रतम् ॥१०॥

42 रावणः—कोऽत्र विस्मय इन्द्रजिता शाखामृगो बद्ध इति ? कोऽत्र भोः !

43 (प्रविश्य) राक्षसः—जयतु महाराजः ।

44 रावणः—गच्छ, विभीषणस्तावदाहूयताम् ।

* 'मह्यमीषां मनोज्वरः' इति गणपति शास्त्रिणो मूलमातृकायां वर्तते ।

37 S'AṄKUKARṆA—As the great king commands. *(Exit)*

38 RĀVAṆA—Verily, the prince is well trained in weapons and 39 Necessarily, in battle there must be either death or victory to heroes. Yet, this creature of vile deed is of some mental worry to me. [9]

40 *(Entering)* S'AṄKUKARṆA — Victory to the great king ! Victory to the lord of Laṅkā ! Victory to the blessed-faced king !

41 There came up a tumultuous fight between him and the prince. There-after, the monkey was swiftly bound down with ropes, befittingly. [10]

42 RĀVAṆA—What wonder in this that a monkey has been caught by Indra's conqueror ! Hello, who is there ?

43 *(Entering)* DEMON—Victory to the great king.

44 RĀVAṆA—Go; let Vibhiṣaṇa be summoned.

45 राक्षसः—यदाज्ञापयति महाराजः । (निष्क्रान्तः)

46 रावणः—त्वमपि तावद्वानरमानय ।

47 शङ्कुकर्णः—यदाज्ञापयति महाराजः । (निष्क्रान्तः)

48 रावणः—(विचिन्त्य) भोः ! कष्टम् ।

49 अचिन्त्या मनसा लङ्का सहितैः सुरदानवैः ।
अभिभूय दशग्रीवं प्रविष्टः किल वानरः ॥११॥

50 अपि च,

51 जित्वा त्रैलोक्यमाजौ ससुरदनुसुतं यन्मया गर्वितेन
क्रान्त्वा कैलासमीशं स्वगणपरिवृतं साकमाकम्प्य देव्या ।
लब्ध्वा तस्मात् प्रसादं पुनरगसुतया नन्दिनानादृतत्वाद्
दत्तं शप्तं च ताभ्यां यदि कपिविकृतिच्छद्मना तन्मम स्यात् ॥

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45 DEMON—As the great king bids. *(Exit)*

46 RĀVAṆA—You too; bring the monkey.

47 S'AṄKUKARNA—As the great king bids. *(Exit)*

48 RĀVANA—*(Reflecting)* Oh, alas !

49 Laṅkā can not be thought of by gods and demons (although) united, even within their minds. Yet a monkey has indeed entered it defying the ten-necked (me). [11]

50 Moreover,—

51 After conquering the triple world with its gods and demons in battle and proceeding proudly to Kailāsa, I, having shaken S'iva together with his queen and surrounded by his gaṇas, obtained a boon from him; but again a curse was laid on me by Pārvatī and Nandī as they were not paid any regard (by me). Could it be that (curse operating now) on me, through the disguised form of a monkey. [12]



52 (ततः प्रविशति विभीषणः)

53 विभीषणः—(†सुविमर्शम्) अहो तु खलु महाराजस्य विपरीता खलु बुद्धिः संवृत्ता ! कुतः

54 मयोक्तो मैथिलीं तस्मै बहुशो दीयतामिति ।
‡न मे शृणोति वचनं सुहृदां शोककारणात् ॥१३॥

55 (उपेत्य) जयतु महाराजः ।

56 रावणः—विभीषण ! एह्येहि । उपविश ।

57 विभीषणः—एष एष उपविशामि । (उपविशति)

58 रावणः—विभीषण ! निर्विण्णमिव त्वां लक्षये ।

59 विभीषणः—निर्वेद एव खल्वनुक्तग्राहिणं स्वामिनमुपाश्रितस्य भृत्यजनस्य ।

60 रावणः—छिद्यतामेषा कथा । त्वमपि तावद् वानरमानय ।

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† (सविस्मयम्) अहो महाराजस्य... ‡ शृणोति मे न वचनम्

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52 *(Then enters Vibhīṣaṇa)*

53 VIBHĪṢANA—*(Thoughtfully)* Alas ! how perverse indeed has the king's mind become ! For,

54 Many a time he has been asked by me to restore Maithilī to him (Rāma). (But), he does not listen to my words for the misery of his friends. [13]

55 *(Going near)* May the great king be victorious !

56 RĀVANA—Vibhīṣaṇa, come near; sit down.

57 VIBHĪṢANA—Yes, here I sit down. *(Sits)*

58 RĀVANA—Vibhīṣaṇa, I find you somewhat depressed.

59 VIBHĪṢANA—Depression is but natural in the servant serving a master who does not appreciate a well-spoken word.

60 RĀVANA—Please end this talk. You too, bring the monkey.

61 विभीषणः—यदाज्ञापयति महाराजः । (निष्क्रान्तः)

62 (ततः प्रविशति राक्षसैर्गृहीतो हनूमान् )

63 सर्वे—आः ! इत इतः ।

64 हनूमान्—**नैवाहं धर्षितस्तेन नैर्ऋतेन दुरात्मना ।**

**स्वयं ग्रहणमापन्नो राक्षसेशदिदृक्षया ॥१४॥**

65 (उपगम्य) भो राजन् ! अपि कुशली भवान् ?

66 रावणः—(सावज्ञम्) विभीषण ! किमस्य तत् कर्म ?

67 विभीषणः—महाराज ! *अतोऽप्यधिकम् ।

68 रावणः—§कथं त्वमवगच्छसि ?

69 विभीषणः—प्रष्टुमर्हति महाराजः कस्त्वमिति ।

70 रावणः—भो वानर ! कस्त्वम् ? केन कारणेन धर्षितोऽस्माकम् अन्तःपुरं प्रविष्टः ?

* अतोऽधिकम्  § कथं भवाञ्जानाति ?

61 VIBHĪṢANA—As the great king commands. *(Exit)*

62 *(Then enters Hanūmān held by demons)*

63 ALL—Ah, this way, this way.

64 HANŪMĀN—I was not at all defeated by that wicked demon. I voluntarily got captured, with a desire to see the demon-king. [14]

65 *(Going near)* O king ! are you well ?

66 RĀVANA—*(With contempt)* Vibhiṣaṇa, was all that the doing of this fellow ?

67 VIBHĪṢANA—Sire, much more than that.

68 RĀVANA—How do you know ?

69 VIBHĪṢANA—Your majesty will please ask him—"Who are you ?"

70 RĀVANA—O monkey, who are you ? Why have you



71 हनूमान्—भोः ! श्रूयताम्—

72 **अञ्जनायां समुत्पन्नो मारुतस्यौरसः सुतः ।**

**प्रेषितो राघवेणाहं हनूमान् नाम वानरः ॥१५॥**

73 विभीषणः—महाराज ! किं श्रुतम् ?

74 रावणः—किं श्रुतेन ?

75 विभीषणः—हनूमन् ! किमाह तत्रभवान् राघवः ?

76 हनूमान्—भोः श्रूयतां रामशासनम् ।

77 रावणः—कथं कथं रामशासनमित्याह ? आः हन्यतामयं वानरः ।

78 विभीषणः—प्रसीदतु प्रसीदतु महाराजः । सर्वापराधेष्ववध्याः खलु दूताः । अथवा रामस्य वचनं श्रुत्वा पश्चाद् यथेष्टं कर्तुमर्हति महाराजः ।

79 रावणः—भो वानर ! किमाह स मानुषः ?

been impudent and entered my (ladies') inner apartments ?

71 HANŪMĀN—You may listen;

72 I am the direct son of the Wind-god born of Añjanā; and the monkey named Hanūmān sent (here) by Rāghava.

73 VIBHĪṢANA—Sire, did you hear ?

74 RĀVANA—What if I heard ?

75 VIBHĪṢANA—Hanūman, what says the noble Rāghava ?

76 HANŪMĀN—Sir, you may listen to the command of Rāma.

77 RĀVANA—How, how ? You say—'the command of Rāma' ? Ah ! let this monkey be put to death.

78 VIBHĪṢANA—Be appeased, be appeased, great king ! Envoys are never to be put to death whatever their offence. Further, after hearing Rāma's message first, then your majesty may act as you please.

79 RĀVANA—O monkey, what says that mortal ?

80 हनूमान्—श्रूयताम्—

81 वरशरणमुपेहि शङ्करं वा
प्रविश च दुर्गतमं रसातलं वा ।
शरवरपरिभिन्नसर्वगात्रं
यमसदनं प्रतियापयाम्यहं त्वाम्'॥१६॥ इति ।

82 रावणः—ह ह ह !

83 दिव्यास्त्रैस्त्रिदशगणा मयाभिभूताः
दैत्येन्द्रा मम वशवर्तिनः समस्ताः ।
पौलस्त्योऽप्यपहृतपुष्पकोऽवसन्नो
भो ! रामः कथमभियाति मानुषो माम् ॥१७॥

84 हनूमान्—एवंविधेन भवता किमर्थं प्रच्छन्नं तस्य दारापहरणं कृतम्?

85 विभीषणः—सम्यगाह हनूमान् ।

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80 Hanūmān—You may listen;

81 "Seek the best protection; or go to S'iva; or enter into the most impenetrable underworld. Into the abode of death, I will send you with all your limbs cleft by (my) excellent arrows." [16] ...So it is.

82 Rāvana—Ha, ha, ha !

83 With divine weapons, legions of gods have been defeated by me. All the demon chiefs are obedient to me. Even Kubera has been humbled being robbed of his aerial car. How can Rāma, a mortal go to fight with me, fellow ?

84 Hānūmān—By you, so great a person, why was his wife carried away stealthily ?

85 Vibhīṣana—Hanūmān has spoken aright.



86 अपास्य मायया रामं त्वया राक्षसपुङ्गव ।
भिक्षुवेषं समास्थाय च्छलेनापहृता हि सा ॥१८॥

87 रावणः—विभीषण ! किं *विपक्षपक्षमवलम्बसे ?

88 विभीषणः—
प्रसीद राजन् ! वचनं हितं मे प्रदीयतां राघवधर्मपत्नी ।
इदं कुलं राक्षसपुङ्गवेन त्वया हि नेच्छामि विपद्यमानम् ॥१९॥

89 रावणः—विभीषण ! अलमलं भयेन ।

90 कथं लम्बसटः सिंहो मृगेण विनिपात्यते ।
गजो वा सुमहान् मत्तः शृगालेन निहन्यते ॥२०॥

91 हनूमान्—भो रावण ! विपद्यमानभाग्येन §भवता किं युक्तं राघवमेवं वक्तुम् ? ‡मा तावद् भोः !

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* शत्रुपक्षमवलम्बसे ? § त्वया ‡ 'मा तावद् भोः' इति नास्ति ।

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86 O demon hero ! she was indeed brought away stealthily by you putting on the guise of a beggar, after luring away Rāma by an illusion. [18]

87 Rāvana—Vibhiṣaṇa, how is it you take the side of my foe ?

88 Vibhīṣana—Be pleased, O king ! My words are for (your) good. Please give back the dutiful wife of Rāghava; for, I don't wish (that) this family (of ours should) be destroyed by you, a demon hero. [19]

89 Rāvana—Vibhiṣaṇa, do not fear.

90 How can a long-maned lion be slain by a deer ? or a mighty infatuated elephant be killed by a fox ? [20]

91 Hanūmān—O Rāvaṇa, is it proper on the part of you, whose lot is at stake, to speak thus of Rāghava ? O ! do not (speak thus).

92 नक्तञ्चरापसद ! रावण ! राघवं तं
वीराग्रगण्यमतुलं त्रिदशेन्द्रकल्पम् ।
प्रक्षीणपुण्य ! भवता भुवनैकनाथं
वक्तुं किमेवमुचितं गतसार ! नीचैः ॥२१॥

93 रावणः—कथं कथं नामाभिधत्ते ? हन्यतामयं वानरः । अथवा दूतवधः खलु वचनीयः । शङ्कुकर्ण ! लाङ्गूलमादीप्य विसृज्यतामयं वानरः।

94 शङ्कुकर्णः—यदाज्ञापयति महाराजः । इत इतः ।

95 रावणः—अथवा एहि तावत् ।

96 हनूमान्—अयमस्मि ।

97 रावणः—अभिधीयतां मद्वचनात् स †मानुषः ।

98 अभिभूतो मया राम ! दारापहरणादसि ।
यदि तेऽस्ति धनुःश्लाघा दीयतां मे रणो महान् ॥

† रामः

92 You accursed demon, Rāvaṇa, whose merits are completely exhausted ! Is it right for you to speak low thus of Rāghava, the foremost of heroes, without a peer, almost an equal of Indra, and the sole lord of the whole world ? You worthless fellow ! [21]

93 RĀVANA--How now ? He addresses me by name ? Let this monkey be put to death. Nay, killing an envoy would remain a scandal. O S'aṅkukarṇa, after setting fire to his tail, release this monkey.

94 S'AṄKUKARNA--As the great king commands. This way, this way.

95 RĀVANA—Or, just come here.

96 HANŪMĀN--Here I am.

97 RĀVANA--Relate to that mortal this message of mine—

98 'Rāma, you have been abused by me by the abduction of your wife. If there is in you the pride of an archer, you may give me a great fight.' [22]



99 हनूमान्—अचिराद्द्रक्ष्यसि,

100 अभिहतवरवप्रगोपुराट्टां रघुवरकार्मुकनादनिर्जितस्त्वम् ।
हरिगणपरिपीडितैः समन्तात् प्रमदवनैरभिसंवृतां स्वलङ्काम् ॥

101 रावणः—निर्वास्यतामयं वानरः ।

102 राक्षसाः—इत इतः । (*रक्षोभिः सह निष्क्रान्तो हनूमान् )

103 विभीषणः—§प्रसीदतु प्रसीदतु महाराजः । अस्ति काचिद् विवक्षा महाराजस्य हितमन्तरेण ।

101 रावणः—उच्यतां, तच्छ्रेयो वयमपि श्रोतारः ।

105 विभीषणः—सर्वथा राक्षसकुलस्य विनाशोऽभ्यागत इति मन्ये।

106 रावणः—केन कारणेन ?

* (राक्षसैर्गृहीतो हनुमान् निष्क्रान्तः) § 'प्रसीदतु...०राजः' इति नास्ति।

99 HANŪMĀN--Before long, you will see,--

100 Being vanquished by the mere twang of Rāma's bow, (you will see) your Lankā with its excellent gates, towers and palaces demolished and encompassed with its pleasure gardens devastated by troops of monkeys all round.

101 RĀVANA--Ah ! let this monkey be turned out.

102 DEMONS --This way, this way.

*(Exit Hanūmān with demons)*

103 VIBHĪṢANA--Be pleased, great king ! There is something I wish to say for the good of your majesty.

104 RĀVANA—Speak out, we too shall listen to that good.

105 VIBHĪṢANA--I feel that a complete destruction of the demon-race has drawn near.

106 RĀVANA—But why ?

107 विभीषणः—महाराजस्य विप्रतिपत्त्या ।

108 रावणः—का मे विप्रतिपत्तिः ?

109 विभीषणः—ननु सीतापहरणमेव ।

110 रावणः—सीतापहरणेन को दोषः स्यात् ?

111 विभीषणः—अधर्मश्च ।

112 रावणः—च शब्देन सावशेषमिव ते वचनम् । तद् ब्रूहि ।

113 विभीषणः—तदेव ननु ।

114 रावणः—विभीषण ! किं गूहसे ? मम खलु प्राणैः शापितः स्याः, यदि सत्यं न ब्रूयाः ।

115 विभीषणः—अभयं दातुमर्हति महाराजः।

116 रावणः—दत्तमभयम् । उच्यताम् ।

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107 Vibhīṣana—Because of your majesty's unworthy behaviour.

108 Rāvana—What is that unworthy behaviour of mine ?

109 Vibhīṣana—Why, just the abduction of Sītā.

110 Rāvana—What harm in the abduction of Sītā ?

111 Vibhīṣana—A breach of Dharma and...

112 Rāvana—By that word *and*, your sentence is incomplete. Speak it out.

113 Vibhīṣana—Why, that is all.

114 Rāvana—Vibhiṣaṇa, why do you hide (things) ? You are conjured by my life, if you should fail to speak the truth.

115 Vibhīṣana—Your majesty should deign to give an assurance of 'no fear'.

116 Rāvana—The assurance of 'no fear' is given. Now speak out.



117 विभीषणः—बलवद्विग्रहश्च ।

118 रावणः—(सावज्ञम्) कथं कथं बलवद्विग्रहो नाम ?

119 शत्रुपक्षमुपाश्रित्य मामयं राक्षसाधमः ।
‡क्रोधमाहारयंस्तीव्रमभीरुरभिभाषते† ॥२४॥

120 कोऽत्र ?

121 ममानवेक्ष्य सौभ्रात्रं शत्रुपक्षमुपाश्रितम् ।
नोत्सहे पुरतो द्रष्टुं तस्मादेष निरस्यताम् ॥२५॥

122 विभीषणः—प्रसीदतु प्रसीदतु महाराजः । अहमेव यास्यामि ।

123 शासितोऽहं त्वया राजन् ! प्रयामि न च दोषवान् ।
त्यक्त्वा रोषं च कामं च यथा कार्यं तथा कुरु ॥२६॥

124 (परिक्रम्य) अयमिदानीम्—

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‡ क्रोधमाहारयत्तीव्रं † ०भाषसे

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117 Vibhīṣana—...... and hostility with a powerful foe.

118 Rāvana—*(Angrily)* How, how ? 'Hostility with a powerful foe'—you say ?

119 Taking the side of my foe, this base demon, without fear, speaks to me harshly provoking my anger ! [24]

120 Ey, who is there ?

121 I don't like to see in front of me a person who, disregarding my fraternal affection, has taken the side of my foe; so let him be banished. [25]

122 Vibhīṣana—Be pleased, be pleased, great king ! I will go myself.

123 Punished by you, O king, I go; and I am not guilty Leaving wrath and lust, act as you should. [26]

124 *(Walking along)* And now,

125 अद्यैव तं कमललोचनमुग्रचापं रामं हि रावणवधाय कृतप्रतिज्ञम्
संश्रित्य संश्रितहितप्रथितं नृदेवं नष्टं निशाचरकुलं पुनरुद्धरिष्ये ॥

(निष्क्रान्तः)

126 रावणः—हन्त, निर्गतो विभीषणः । यावदहमपि नगररक्षां सम्पादयामि । (*निष्क्रान्तः)

॥ इति तृतीयोऽङ्कः ॥

## अथ चतुर्थोऽङ्कः

(ततः प्रविशति §वानरकाञ्चुकीयः)

2 काञ्चुकीयः—भो भो बलाध्यक्ष ! सन्नाहमाज्ञापय वानरवाहिनीम् ।

3 (प्रविश्य) बलाध्यक्षः—आर्य ! किंकृतोऽयं समुद्योगः ?

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* (इति निष्क्रान्ताः सर्वे)    § (ततः प्रविशति काञ्चुकीयः)

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125 This very day, having resorted to Rāma of lotus eyes and dreadful bow, who has taken a vow for slaying Rāvaṇa, and who is a god among men, reknown (as striving) for the good of his refugees, I shall once again raise the demon-race which has almost perished. [27] *(Exit)*

126 Rāvana—Alas ! Vibhīṣaṇa is gone. I too shall arrange for guarding the town. *(Exit)*

**END OF THE THIRD ACT**

## ACT IV

*(Then enters a monkey chamberlain)*

2 The Chamberlain—Hello, general ! give an 'alert' command to the monkey army.

3 *(Entering)* General—Sir, what for is this preparation ?



4 काञ्चुकीयः—तत्रभवता हनूमतानीतः खल्वार्यरामस्य देव्याः सीताया वृत्तान्तः ।

5 बलाध्यक्षः—किमिति किमिति ?

6 काञ्चुकीयः—श्रूयताम्—

7 लङ्कायां किल वर्तते नृपसुता शोकाभिभूता भृशं
पौलस्त्येन विहाय धर्मसमयं संक्लेश्यमाना ततः ।
श्रुत्वैतद् भृशशोकतप्तमनसो रामस्य कार्यार्थिना
राज्ञा वानरवाहिनी प्रतिभया सन्नाहमाज्ञापिता ॥१॥

8 बलाध्यक्षः—एवम् । यदाज्ञापयति महाराजः ।

9 काञ्चुकीयः—यावदहमपि सन्नद्धा वानरवाहिनीति §महाराजाय निवेदयामि । (निष्क्रान्तौ)

10 **विष्कम्भकः**

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§ महाराजस्य

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4 The Chamberlain—News of Sitā, the wife of noble Rāma, has been brought by the worthy Hanūmān.

5 General—What is that news ?

6 The Chamberlain—Listen.

7 The princess, it is stated, is in Lankā, sorely oppressed by grief being harassed by Rāvaṇa who is defying all virtuous conduct. Hence, by our king, seeking to accomplish the object of Rāma whose mind is scorched by intense grief on hearing this, the formidable army of the monkeys has been given orders to prepare. [1]

8 General—Very well; as his majesty commands.

9 The Chamberlain—I too shall report to the great king that the monkey army is prepared. *(Exeunt ambo)*

10 **End of the Interlude**

11 (ततः प्रविशति रामो ‡लक्ष्मणः सुग्रीवो हनूमांश्च)

12 रामः—आक्रान्ताः पृथुसानुकुञ्जगहना मेघोपमाः पर्वताः
सिंहव्याघ्रगजेन्द्रपीतसलिला नद्यश्च तीर्णा मया ।
क्रान्तं पुष्पफलाढ्यपादपयुतं चित्रं महत् काननं
संप्राप्तोऽस्मि कपीन्द्रसैन्यसहितो वेलातटं सांप्रतम् ॥

13 लक्ष्मणः—एष एष भगवान् वरुणः,

14 सजलजलधरेन्द्रनीलनीरो विलुलितफेनतरङ्गचारुहारः† ।
समधिगतनदीसहस्रबाहुर्हरिरिव भाति सरित्पतिः शयानः ॥

15 रामः—कथं कथं भोः !

16 रिपुमुद्धर्तुमुद्यन्तं मामयं सक्तसायकम् ।
सजीवमद्य तं कर्तुं निवारयति सागरः ॥४॥

‡ (....लक्ष्मणसुग्रीवहनुमद्भिः सह)   † ०हासः

11 *(Then enter Rāma, Lakṣmaṇa, Sugrīva and Hanūmān)*

12 Rāma—Mountains, huge as clouds and dense with thickets on their broad ridges, have been ascended; rivers the water of which is drunk by lions, tigers, and lordly elephants also have been crossed by me; a great wonderful forest full of trees richly laden with flowers and fruits, has been passed through; and now, I have come along with the army of the monkey-king to the sea-shore. [2]

13 Lakṣmaṇa—Here is the divine lord of waters !

14 With watery sapphires dark as the rainy clouds, with beautiful garlands of the uptossed foamy waves, and with a thousand arms of the incoming streams, the lord of rivers shines like Viṣṇu reposing. [3]

15 Rāma—And how now ?

16 Ready to destroy the foe, I have fixed an arrow on



17 सुग्रीवः—अये ! वियति

18 सजलजलदसन्निभप्रकाशः
*कनकमयामलभूषणोज्ज्वलाङ्गः ।
अभिपतति कुतो नु राक्षसोऽसौ
शलभ इवाशु हुताशनं प्रवेष्टुम् ॥५॥

19 हनूमान्—भो भो वानरवीराः ! अप्रमत्ता भवन्तु भवन्तः ।

20 शैलद्रुमैः सम्प्रति मुष्टिबन्धैर्दन्तैर्नखैर्जानुभिरुग्रनादैः ।
रक्षोवधार्थं युधि वानरेन्द्रास्तिष्ठन्तु रक्षन्तु च नो नरेन्द्रम् ॥

21 रामः—राक्षस इति ! हनूमन् ! अलमलं सम्भ्रमेण ।

22 हनूमान्—यदाज्ञापयति देवः ।

23 (ततः प्रविशति विभीषणः)

24 विभीषणः—भोः ! प्राप्तोऽस्मि राघवस्य शिबिरसन्निवेशम् ।

* कनकमयाङ्गद०

my bow; (and) in order to retain him alive, this ocean obstructs me. [4]

17 Sugrīva—Ey, in the sky,—

18 Shining like a rainy cloud and with limbs sparkling with bright ornaments of gold, why does this demon rush thither like a moth to fall soon into fire. [5]

19 Hanūmān—Ye, monkey warriors ! be on your guard.

20 Let the monkey-chiefs now stand firmly in battle for the destruction of the demon with rocks, trees, fists, teeth, claws, knees and furious roars, and protect our king.

21 Rāma—'Demon'—is it ? Hanūman, be not excited.

22 Hānūmān—As the sire commands.

23 *(Then enters Vibhīṣaṇa)*

24 Vibhīṣaṇa—Oh ! I have come to Rāghava's camp

(विचिन्त्य) अकृतदूतसम्प्रेषणमविदितागमनममित्रसम्बन्धिनं कथं नु खलु मामवगच्छेत् तत्रभवान् राघवः ! §कुतः,

25 क्रुद्धस्य यस्य पुरतः सहितोऽप्यशक्तः ।
स्थातुं सुरैः सुररिपोर्युधि वज्रपाणिः ।
तस्यानुजं रघुपतिः शरणागतं मां
किं वक्ष्यतीति हृदयं परिशङ्कितं मे ॥७॥

26 अथवा,

27 दृष्टधर्मार्थतत्त्वोऽयं साधुः संश्रितवत्सलः ।
शङ्कनीयः कथं रामो विशुद्धमनसा मया ॥८॥

28 (अधोऽवलोक्य) इदं रघुकुलवृषभस्य स्कन्धावारम् । यावत् अवतरामि । (†अवतीर्य) हन्त ! इह स्थित्वा ममागमनं देवाय निवेदयामि ।

§ अपि च † (अवतरति)

spot. *(Reflecting)* How should the respectable Rāma recognise me, when I have not sent to him any messenger, when my arrival is not intimated to him, and when I am a relation of his foe? For,

25 My heart is anxious as to what the king of the Raghus will say to me, the younger brother of that furious enemy of the gods, (viz. Rāvaṇa), before whom even (Indra) the wielder of the thunder-bolt, together with the gods, is unable to stand in a battle. [7]

26 Or,

27 How could this pious Rāma who has seen the reality underlying the meaning of Dharma, and who is affectionate towards his refugees, be doubted by me of a pure mind!

28 *(Looking down)* This is the camp of the bull-like hero of the Raghu house. I will get down. *(Alighting)* Well, staying here I shall report my arrival to his lordship.



29 हनूमान्—(ऊर्ध्वमवलोक्य) अये, कथं तत्रभवान् विभीषणः !

30 विभीषणः—अये, हनूमान् ! हनूमन्, ममागमनं देवाय निवेदय ।

31 हनूमान्—बाढम् । (उपगम्य) जयतु जयतु देवः !

32 राजंस्त्वत्कारणादेव भ्रात्रा निर्विषयीकृतः ।
विभीषणोऽयं धर्मात्मा शरणार्थमुपागतः ॥९॥

33 रामः—कथं विभीषणः शरणागत इति ? वत्स लक्ष्मण ! गच्छ, सत्कृत्य प्रवेश्यतां विभीषणः ।

34 लक्ष्मणः—यदाज्ञापयत्यार्यः ।

35 रामः—सुग्रीव, वक्तुकाममिव त्वां लक्षये ।

36 सुग्रीवः—देव ! बहुमायाश्छलयोधिनश्च राक्षसाः । तस्मात् सम्प्रधार्य प्रवेश्यतां विभीषणः ।

29 HANŪMĀN—*(Looking upwards)* Ey, what? Is it His Highness Vibhīṣaṇa?

30 VIBHĪṢAṆA—Ey, it is Hanūmān! O Hanūman, report to his lordship my arrival.

31 HANŪMĀN—Very well. *(Going near)* Victory to your lordship!

32 O king, here has come, seeking shelter, the virtuous-minded Vibhīṣaṇa, who has been banished from his land by his brother just on your account. [9]

33 RĀMA—What? Vibhīṣaṇa has come for shelter;—is it so? Dear Lakṣmaṇa, go, with honour usher Vibhīṣaṇa in.

34 LAKṢMAṆA—As my brother bids.

35 RĀMA—Sugrīva, I see you are eager to speak.

36 SUGRĪVA—My lord, the demons are fraudful fighters and of great witchery. Therefore, after due consideration, let Vibhīṣaṇa be admitted.

37 हनूमान्—महाराज ! मा मैवं,

38 **देवे यथा वयं भक्तास्तथा मन्ये विभीषणम् ।**
**भ्रात्रा विवदमानोऽपि दृष्टः पूर्वं पुरे मया ॥१०॥**

39 रामः—*यद्येवं, गच्छ, सत्कृत्य प्रवेश्यतां विभीषणः ।

40 लक्ष्मणः—यदाज्ञापयत्यार्यः । (§परिक्रम्य) अये विभीषणः‡‡! विभीषण ! अपि कुशली भवान् ?

41 ‡विभीषणः—अये कुमारो लक्ष्मणः! कुमार, अद्य कुशली संवृत्तोऽस्मि

42 लक्ष्मणः—विभीषण ! उपसर्पावस्तावदार्यम् ।

43 विभीषणः—बाढम् । (उपसर्पतः)

44 लक्ष्मणः—जयत्वार्यः !

45 विभीषणः—प्रसीदतु देवः ! जयतु देवः !

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* तेन हि गच्छ § (उपसृत्य) ‡‡ विभीषणः। अपि

‡ विभीषणः—कुमार....

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37 HANŪMĀN—Nay, not so, great king.

38 I deem that Vibhiṣaṇa is as loyal as we are towards your lordship. Once before, in the city (Laṅkā), he has been seen by me, even as disputing with his brother. [10]

39 RĀMA—If so, go; with honour admit Vibhiṣaṇa.

40 LAKṢMAṆA—As my brother bids. *(Going out)* Ey, (here is) Vibhiṣaṇa ! O Vibhiṣaṇa, are you well ?

41 VIBHĪṢAṆA—Oh ! It is prince Lakṣmaṇa. Prince, now, I have become well.

42 LAKṢMAṆA—Vibhiṣaṇa, let us just go near the sire.

43 VIBHĪṢAṆA—Very well. *(They both go near him)*

44 LAKṢMAṆA—Victory to my noble brother !

45 VIBHĪṢAṆA—May it please your lordship ! May your lordship be victorious !



46 रामः—अये विभीषणः ! विभीषण ! अपि कुशली भवान् ?

47 विभीषणः—देव ! अद्य कुशली संवृत्तोऽस्मि ।

48 **भवन्तं पद्मपत्राक्षं शरण्यं शरणागतः ।**
**अद्यास्मि कुशली राजंस्त्वद्दर्शनविकल्मषः ॥११॥**

49 रामः—अद्यप्रभृति मद्वचनाल्लङ्केश्वरो भव ।

50 विभीषणः—अनुगृहीतोऽस्मि ।

51 रामः—विभीषण ! त्वदागमनादेव सिद्धमस्मत्कार्यम् ? सागरतरणे खलूपायो नाधिगम्यते ।

52 विभीषणः—देव ! किमत्रावगन्तव्यम् ? यदि मार्गं न ददाति, समुद्रे दिव्यमस्त्रं तावद्विस्रष्टुमर्हति देवः ।

53 रामः—साधु, विभीषण, साधु । भवतु, एवं तावत् करिष्ये ।

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46 RĀMA—Ey, it is Vibhiṣaṇa ! Vibhiṣaṇa, are you well?

47 VIBHĪṢAṆA—My lord, now I have become well.

48 Having come for shelter to you whose eyes resemble lotus petals and who is a worthy refuge, O king, I have now become well, freed of sin on seeing you. [11]

49 RĀMA—From this day, be the lord of Laṅkā by my command.

50 VIBHĪṢAṆA—I am beholden to you.

51 RĀMA—Vibhiṣaṇa, by your very arrival our task has been accomplished. The means of crossing the ocean is indeed not known.

52 VIBHĪṢAṆA—My lord, what is to be known as regards that ? If he does not give a passage, you will do well just to discharge a divine missile at the ocean.

53 RĀMA—Good, Vibhiṣaṇa, good. Be it so. I will do just that.

( सहसोत्तिष्ठन् सरोषम् )

54 मम शरपरिदग्धतोयपङ्कं हतशतमत्स्यविकीर्णभूमिभागम् ।
यदि मम न ददाति मार्गमेनं प्रतिहतवीचिरवं करोमि शीघ्रम् ॥

55 (ततः प्रविशति वरुणः)

56 वरुणः—(ससंभ्रमम् )

नारायणस्य नररूपमुपाश्रितस्य
कार्यार्थमभ्युपगतस्य कृतापराधः ।
देवस्य देवरिपुदेहहरात् प्रतूर्णं
भीतः शराच्छरणमेनमुपाश्रयामि ॥१३॥

57 (विलोक्य) अये, अयं भगवान् !

58 मानुषं रूपमास्थाय चक्रशार्ङ्गगदाधरः ।
स्वयं कारणभूतः सन् कार्यार्थी समुपागतः ॥१४॥

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*(Suddenly getting up angrily)*

54 If he does not give me a passage, I shall soon make him such that the roars of his waves are stilled, his water and mud are dried up by my arrows, and his earthy bottom is strewn with hundreds of dead fishes. [12]

55 *(Then enters Varuṇa)*

56 VARUṆA—*(Alarmed)* I am guilty of offence against Nārāyaṇa, who has put on a human form; therefore, afraid of my lord's arrow that destroys the bodies of the foes of gods, I will at once go seeking protection, to him. [13]

57 *(Seeing)* Ey, here is the divine lord !

58 Putting on a human form and bearing a discus, bow, and mace, Himself the cause of everything, He has arrived here seeking to accomplish some task. [14]



59 नमो भगवते त्रैलोक्यकारणाय नारायणाय !

60 लक्ष्मणः—(विलोक्य) अये, को नु खल्वेषः ?

61 मणिविरचितमौलिश्चारुताम्रायताक्षो
नवकुवलयनीलो मत्तमातङ्गलीलः ।
सलिलनिचयमध्यादुत्थितस्त्वेष शीघ्रम्
अवनतमिव कुर्वंस्तेजसा जीवलोकम् ॥१५॥

62 विभीषणः—देव ! अयं खलु भगवान् वरुणः प्राप्तः ।

63 रामः—किं वरुणोऽयम् ? भगवन् ! वरुण ! नमस्ते ।

64 वरुणः—न मे नमस्कारं कर्तुमर्हति देवेशः । अथवा,

65 राजपुत्र ! कुतः कोपो रोषेण किमलं तव ।
कर्तव्यं तावदस्माभिर्वद शीघ्रं नरोत्तम ॥१६॥

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59 Salutations to the divine Nārāyaṇa, the cause of the three worlds !

60 LAKṢMAṆA—*(Seeing)* Ey, who, indeed, is this ?

61 He has his head adorned with gems and his long eyes are beautiful and red. He is dark as a fresh blue lotus and has the gait of an elephant in rut. Risen out of the midst of the vast waters, with his lustre he seems to make the world of living beings bow down soon before him. [15]

62 VIBHĪṢAṆA—My lord, here has come the godly Varuṇa

63 RĀMA—Is this Varuṇa ? O divine Varuṇa, salutation to you.

64 VARUṆA—The lord of the gods should not salute me. Or,

65 O prince, whence your wrath ? Wherefore your excessive ire ? O best of men, just say soon what has to be done by us. [16]

66 रामः—लङ्कागमने मार्गं दातुमर्हति भवान् ।

67 वरुणः—एष मार्गः । प्रयातु भवान् । (अन्तर्हितः)

68 रामः—कथमन्तर्हितो भगवान् वरुणः ! विभीषण ! पश्य पश्य भगवत्प्रसादान्निष्कम्पवीचिमन्तं सलिलाधिपतिम् ।

69 विभीषणः—देव ! साम्प्रतं द्विधाभूत इव दृश्यते जलनिधिः ।

70 रामः—क्व हनूमान् ?

71 हनूमान्—जयतु देवः !

72 रामः—हनूमन् ! गच्छाग्रतः ।

73 हनूमान्—यदाज्ञापयति देवः । (सर्वे परिक्रामन्ति)

74 रामः—(विलोक्य, सविस्मयम्) वत्स लक्ष्मण ! वयस्य विभीषण ! महाराज सुग्रीव ! सखे हनूमन् ! पश्यन्तु पश्यन्तु भवन्तः । अहो विचित्रता सागरस्य ! इह हि,

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66 RAMA--You will please give (us) a passage to go to Lankā.

67 VARUṆA–Here is the passage; you may go. *(Disappears)*

68 RĀMA--How is it the divine Varuṇa has already disappeared ? Vibhiṣaṇa, behold the lord of the waters with motionless waves by the favour of the divine lord.

69 VIBHĪṢAṆA--My lord ! Now, the ocean looks cut into two, as it were.

70 RĀMA--Where is Hanūmān ?

71 HANŪMĀN--Victory to my lord !

72 RĀMA--Hanūman, lead the way.

73 HANŪMĀN--As my lord commands.

74 RĀMA—*(Seeing with surprise)* Dear Lakṣmaṇa, friend Vibhīṣaṇa, great king Sugriva, friend Hanūman, all of you behold. Ah, the loveliness of the ocean ! For, here, *(All move on)*



75 क्वचित् फेनोद्गारी क्वचिदपि च मीनाकुलजलः
क्वचिच्छङ्खाकीर्णः क्वचिदपि च *नीलाम्बुदनिभः ।
क्वचिद्वीचीमालः क्वचिदपि च §नक्रप्रतिभयः
क्वचिद्भीमावर्तः क्वचिदपि च निष्कम्पसलिलः ॥१७॥

76 भगवत्प्रसादादतीतः सागरः ।

77 हनूमान्—देव ! इयमियं लङ्का ।

78 रामः—(चिरं विलोक्य) अहो राक्षसनगरस्य ‡श्रीरचिराद्विपत्स्यते

79 मम शरवरवातपातभग्ना कपिवरसैन्यतरङ्गताडितान्ता ।
उदधिजलगतेव नौर्विपन्ना निपतति रावणकर्णधारदोषात् ॥१८॥

80 सुग्रीव ! अस्मिन् सुवेलपर्वते क्रियतां सेनानिवेशः । (उपविशति)

81 सुग्रीवः—यदाज्ञापयति †देवः । नील ! एवं क्रियताम् ।

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* नक्रप्रतिभयः § नीलाम्बुदनिभः ‡ परा लक्ष्मीरचिराद् † महाराजः

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75 It belches out foam in one place and has its water infested by fishes in another; in one part, it is covered with shells and in another has the hue of a blue cloud; on one side, it has a row of billows and on another is fearful with crocodiles; here it is with a dreadful whirlpool and there with still water. [17]

76 By the divine lord's favour the ocean has been crossed !

77 HANŪMĀN—My lord, this is Lankā.

78 RĀMA—*(Gazing for a long time)* Alas, the beauty of the demon's city will be destroyed before long.

79 Broken by blows of the blasts of my eminent arrows and the sides (of it) struck down by the waves in the form of hosts of monkey-chiefs, it will sink like a ship lost amidst the ocean waters by the fault of the pilot Rāvaṇa. [18]

80 Sugriva, pitch the camp on this Suvela hill. *(sits)*

81 SUGRĪVA—As my lord commands. Nila, do so.

[82] (प्रविश्य) नीलः—यदाज्ञापयति महाराजः। (निष्क्रम्य, प्रविश्य) जयतु देवः! क्रमान्निवेश्यमानासु सेनासु वृन्दपरिग्रहेषु परीक्ष्यमाणेषु पुस्तकप्रामाण्यात् कुतश्चिदप्यविज्ञायमानौ द्वौ वनौकसौ गृहीतौ। वयं न जानीमः कर्तव्यम्। *देवस्तस्मात् प्रमाणम्।

[83] रामः—शीघ्रं प्रवेशयत्वेतौ।

[84] नीलः—यदाज्ञापयति देवः। (निष्क्रान्तः)

[85] (ततः प्रविशति नीलो वानरैर्गृह्यमाणौ वानररूपधारिणौ§ सम्पुटिकाहस्तौ शुकसारणौ च)

[86] वानराः—अङ्गो भणतं; कौ युवां भणतम्।

[अङ्गो भणथ; के तुम्हे भगथ।]

[87] उभौ—भर्तः! आवामार्यकुमुदस्य सेवकौ।

[भट्टा! अह्मे अय्यकुमुदस्स सेवआ।]

* तस्माद्देव एव प्रमाणम् § ०धारिणौ शुकसारणौ

[82] *(Entering)* Nīla—As the great king commands. *(Exit and re-enter)* May my lord be victorious! While the armies were being encamped in an order, and when the persons constituting the troops were being checked with reference to the registers, two monkeys who are not recognisable from any source of evidence were caught. We know not what to do with them. Therefore your lordship must decide.

[83] Rāma—Soon bring them in.

[84] Nīla—As my lord commands. *(Exit)*

[85] *(Then enter Nīla; so also S'uka and Sārana disguised as monkeys, handcuffed and held by monkeys)*

[86] Monkeys—Ye fellows, speak out; who are you?

[87] Both—Master, we are the servants of revered Kumuda.



[88] वानराः—भर्तः! आर्यकुमुदस्य सेवकावित्यात्मानमपादिशतः।

[भट्टा! अय्यकुमुदस्स सेवअ त्ति अत्ताणं अवदिसन्ति।]

[89] विभीषणः—(सावधानं शुकसारणौ विलोक्य)

**स्वसैनिकौ न चाप्येतौ न चाप्येतौ वनौकसौ।**
**प्रेषितौ रावणेनैतौ राक्षसौ शुकसारणौ ॥१९॥**

[90] उभौ—(आत्मगतम्) हन्त! कुमारेण विज्ञातौ स्वः। (प्रकाशम्) आर्य! आवां खलु राक्षसराजस्य विप्रतिपत्त्या विपद्यमानं राक्षसकुलं दृष्ट्वास्पदमलभमानौ आर्यसंश्रयार्थं वानररूपेण सम्प्राप्तौ।

[91] रामः—वयस्य विभीषण! कथमिव भवान् *मन्यते?

[92] विभीषणः—देव!

[93] **एतौ हि राक्षसेन्द्रस्य सम्मतौ मन्त्रिणौ नृप!**
**प्राणान्तिकेऽपि व्यसने लङ्केशं नैव मुञ्चतः ॥२०॥**

* तर्कयति

[88] Monkeys—Sire, they pretend as the servants of the revered Kumuda.

[89] Vibhīṣaṇa—*(Attentively having gazed at S'uka and Sāraṇa)* These are not our soldiers and these are not monkeys too. These are the demons S'uka and Sāraṇa sent by Rāvaṇa. [19]

[90] Both—*(To themselves)* Ah! we have been recognised by the prince. *(Aloud)* Sir, seeing the demon-race in danger by the perversity of the demon king, and not getting any place (there), we came disguised as monkeys seeking the refuge of your noble self.

[91] Rāma—Friend Vibhīṣaṇa, how do you feel?

[92] Vibhīṣaṇa—My lord,

[93] These two are the favourite ministers of the demon

94 तस्माद्यथार्हं दण्डमाज्ञापयतु §देवः ।

95 रामः—विभीषण ! मा मैवम् ।

96 **अनयोः शासनादेव न मे वृद्धिर्भविष्यति ।**
**क्षयो वा राक्षसेन्द्रस्य तस्मादेतौ विमोचय ॥२१॥**

97 लक्ष्मणः—यदि विमुञ्चेत्, सर्वस्कन्धावारं प्रविश्य, परीक्ष्य पुनर्मोक्षमाज्ञापयत्वार्यः ।

98 रामः—सम्यगभिहितं लक्ष्मणेन । नील ! एवं क्रियताम् ।

99 नीलः—यदाज्ञापयति देवः ।

100 रामः—अथवा एहि तावत् ।

101 उभौ—इमौ स्वः ।

102 रामः—अभिधीयतां मद्वचनात् स राक्षसेन्द्रः—

§ ०माज्ञापयितुमर्हति महाराजः

king. O lord of men ! never will they desert the king of Laṅkā even in the worst calamity. [20]

94 Therefore your lordship may order a suitable punishment

95 RĀMA—Vibhīṣaṇa, nay; not so.

96 By just punishing these two, there won't be any gain to me; neither will there be any loss to the demon-king. Therefore set them free. [21]

97 LAKṢMAṆA—If they are to be set free, may your lordship order for their release after they have entered and looked into all our army.

98 RĀMA—Lakṣmaṇa has said aright. Nila, please do so.

99 NĪLA—As my lord commands.

100 RĀMA—Or, come here please.

101 BOTH—Here we are.

102 RĀMĀ—Please convey this message of mine to that demon-king—



103 **"मम दारापहारेण स्वयङ्ग्राहितविग्रहः ।**
**आगतोऽहं न पश्यामि द्रष्टुकामो रणातिथिः"** ॥ इति।

104 उभौ—यदाज्ञापयति देवः । (निष्क्रान्तौ)

105 रामः—विभीषण ! वयमपि तावदानन्तरीयं *बलं परीक्षिष्यामहे।

106 विभीषणः—यदाज्ञापयति देवः ।

107 रामः—(परिक्रम्य, अवलोक्य) अस्तमितो भगवान् दिवाकरः ।

§सम्प्रति हि, 108 **अस्ताद्रिमस्तकगतः प्रतिसंहृतांशुः**
**सन्ध्यानुरञ्जितवपुः प्रतिभाति सूर्यः ।**
**रक्तोज्ज्वलांशुकवृते द्विरदस्य कुम्भे**
**जाम्बूनदेन रचितः पुलको यथैव ॥२३॥**

( इति निष्क्रान्ताः सर्वे )

॥ इति चतुर्थोऽङ्कः ॥

* ०दानन्तर्यं बलं § कुतः

103 "Forced to take this war-fare by yourself through the abduction of my wife, I have come as a guest of war desirous of seeing you (but yet) do not see you. [22]

104 BOTH—As your lordship commands. *(Exeunt ambo)*

105 RĀMA–Vibhīṣaṇa, we too shall examine the entire army

106 VIBHĪṢAṆA—As my lord commands.

107 RĀMA—*(Moving along and looking round)* Ey ! the divine sun has set. For, now—

108 Having gone to the summit of the setting mountain with his rays contracted and body reddened by the twilight, the sun shines like the Pulaka ornament made of gold adorning an elephant's forehead covered with a bright red silk.

*( Exeunt omnes )*

**END OF THE FOURTH ACT**

## अथ पञ्चमोऽङ्कः

(ततः प्रविशति राक्षसकाञ्चुकीयः)

2 राक्षसकाञ्चुकीयः—क इह भोः! प्रवालतोरणद्वारमशून्यं कुरुते?

(प्रविश्यान्यो राक्षसः)

3 राक्षसः—आर्य! अयमस्मि। किं क्रियताम्?

4 काञ्चुकीयः— गच्छ, महाराजस्य *शासनाद् विद्युज्जिह्वस्तावद् आहूयताम्।

5 राक्षसः—आर्य! तथा। (निष्क्रान्तः)

6 काञ्चुकीयः—अहो तु खलु विपद्यमानाभ्युदये §राक्षसकुले विपन्नसर्वसाधनस्य निहतवीरपुरुषस्य स्वयं च प्राणसंशयं प्राप्तस्येदानीमपि प्रसन्नत्वं नोपगच्छति महाराजस्य बुद्धिः। को हि नाम,

* वचनाद्  § राक्षसराजकुले

## ACT V

*( Then enters a demon chamberlain )*

2 The Demon Chamberlain—Hello, who is here on duty at the Coral-gate Entrance? *(Another demon entering)*

3 Demon—Sir, it is I; what shall I do (for you)?

4 Chamberlain—Go; please call Vidyujjihva by the king's order.

5 Demon—Well, sir. *(Exit)*

6 Chamberlain—Alas! Even now the mind of the king has not gained sedateness, although all (his) resources in the demon-race whose prosperity is in danger has failed, although the heroic warriors are killed, and himself has encountered danger to his own life. For, who, indeed—



7 चलत्तरङ्गाहतभीमवेलमुदीर्णनक्राकुलनीलनीरम्।
समुद्रमाक्रान्तमवेक्ष्य तस्मै दारप्रदानान्न करोति शान्तिम्॥

8 अपि च,

9 प्रहस्तप्रमुखा वीराः कुम्भकर्णपुरस्सराः।
निहता राघवेणाद्य शक्रजिच्चापि निर्गतः॥२॥

10 एवमपि गते,

11 †मदनवशगतो महानयार्थं सचिववचोऽप्यनवेक्ष्य वीरमानी।
रघुकुलवृषभस्य तस्य देवीं जनकसुतां न ददाति योद्धुकामः॥

12 (प्रविश्य) विद्युज्जिह्वः—अपि सुखमार्यस्य?

13 काञ्चुकीयः—विद्युज्जिह्व! गच्छ, ‡महाराजवचनाद् रामलक्ष्मणयोः शिरःप्रतिकृतिरानीयताम्।

† मदनपरवशो  ‡ महाराजस्य शासनाद्

7 Would not make peace by restoring *his* wife to *him*, even after seeing the sea crossed by *him*?—the sea, with its dreadful shore hit back by the rolling waves and with the blue waters full of alligators rising up. [1]

8 Moreover,

9 Heroes such as Prahasta, Kumbhakarṇa and others have been killed to day by Rāghava; and even Indrajit has gone. [2]

10 Even in such a plight,

11 Over-powered by lust and disregarding the ministers' words, this proud hero, keen on fighting, does not give back Janaka's daughter, the queen of that bull of the Raghu race, in order to (face) a great misfortune. [3]

12 *(Entering)* Vidyujjihva—How do you do, sir?

13 The Chamberlain—Vidyujjihva, go; please bring the

14 विद्युज्जिह्वः—यदाज्ञापयति महाराजः । (निष्क्रान्तः)

15 काञ्चुकीयः—यावदहमपि महाराजस्य प्रत्यन्तरीभविष्यामि ।

(निष्क्रान्तः)

16 **विष्कम्भकः**

17 (ततः प्रविशति राक्षसीगणपरिवृता सीता)

18 सीता—किन्नुखल्वार्यपुत्रस्यागमनेन प्रह्लादितस्य हृदयस्याद्यावेग इव संवृत्तः ! अनिष्टानि निमित्तानि च दृश्यन्ते । एवमपीदानीं* हृदयस्य महानभ्युदयो वर्धते । सर्वथेश्वराः शान्तिं कुर्वन्तु । [किण्णुहु अय्यउत्तस्स आगमणेण पह्ळादिअस्स हिअअस्स अज्ज आवेओ विअ संवुत्तो । अणिट्ठाणि णिमित्ताणि अ दिस्सन्ति । एवं वि दाणि* (अच्चहिअं ?) हिअअस्स महन्तो अब्भुदओ वड्ढइ । सव्वहा इस्सरा सन्ति करन्तु । ]

19 (ततः प्रविशति रावण)

20 रावणः—मा तावत्,

* तावत् (दाव)

likeness of the heads of Rāma and Lakṣmaṇa by the order of the king.

14 VIDYUJJIHVA— As the king commands. *(Exit)*

15 THE CHAMBERLAIN—I too shall go and wait on the king. *(Exit)*

16 **End of the Interlude**

17 *(Then enters Sītā surrounded by a group of demonesses)*

18 SĪTĀ—How is it, my heart which was delighted by my lord's arrival is somewhat uneasy now? Bad omens too, are noticed. Even thus, my heart's joy is now increasing. By every means, let the gods make it blissful (for me).

19 *(Then enters Rāvaṇa)*

20 RĀVAṆA—O! forbid (this).



21 **एषा विहाय भवनं मम सम्प्रयाता**
**नारी नवामलजलोद्भवलग्नहस्ता ।**
**लङ्का यदा हि समरे वशमागता मे**
**पौलस्त्यमाशु परिजित्य तदा गृहीता ॥४॥**

22 भवति ! तिष्ठ तिष्ठ । न खलु न खलु गन्तव्यम् । किं ब्रवीषि —'उत्सृज्य त्वां राममुपगच्छामि' इति ? आः अपध्वंस !

23 **बलादेव गृहीतासि तदा वैश्रवणालये ।**
**§बलादेव ग्रहीष्ये त्वां हत्वा राघवमाहवे ॥५॥**

24 किमनया ? यावदहमपि सीतां विलोभयिष्ये । (मदनावेशं निरूप्य) अहोतुखल्वतुलबलता कुसुमधन्वनः ! कुतः,

25 **निद्रां मे निशि †विस्मरन्ति नयनान्यालोक्य सीताननं**
**तत्संश्लेषसुखार्थिनी तनुतरा याता तनुः पाण्डुताम् ।**

§ बलात्पुनर्ग्रहीष्ये † न स्मरन्ति

21 This lady Laṅkā, who has a fresh white lotus held in her hand, and who, when siezed after conquering Kubera quickly in battle, came to my possession is now going forth leaving my abode. [4]

22 Stay, lady, stay. Not at all should you go. Do you say—'Leaving you, I go to Rāma'? Ah! pack off.

23 You were siezed only by force then, in Kubera's abode. I will sieze you (once again) by force only after killing Rāghava in a battle. आहवे [5]

24 What of her? I will just allure Sītā. *(Gesticulating the influence of love)* Ah! How great the incomparable power of the flower-bowed god! For,—

25 Beholding Sītā's face, my eyes forget sleep during the night. Coveting the joy of her embrace, my body

सन्तापं रमणीयवस्तुविषये बध्नाति पुष्पेषुणा
कष्टं निर्जितविष्टपत्रयभुजो निर्जीयते रावणः ॥६॥

26 (उपेत्य) सीते ! त्यज त्वमरविन्दपलाशनेत्रे‡ !
चित्तं हि मानुषगतं मम चित्तनाथे !
शस्त्रेण मेऽद्य समरे विनिपात्यमानं
प्रेक्षस्व लक्ष्मणयुतं तव चित्तकान्तम् ॥७॥

27 सीता—हं मूढः खल्वसि रावणकः, यो मन्दरं हस्तेन तुलयितुकामः
[हं मूढो खु सि रावणओ, जो मन्दरं हत्थेग तुलयिदुकामो।]

28 (प्रविश्य) *राक्षसः—जयतु महाराजः !

29 एते तयोर्मानुषयोः शिरसी राजपुत्रयोः ।
युधि हत्वा कुमारेण गृहीते त्वत्प्रियार्थिना ॥८॥

30 रावणः—सीते ! पश्य, पश्य तयोर्मानुषयोः शिरसी ।

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‡ ०विन्दविशालनेत्रे  * काञ्चुकीयः

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grown thinner has gained a paleness and bears suffering in respect of lovely objects. Alas ! Rāvaṇa, whose arms subdued the three worlds, is being vanquished by the flower-arrowed god. [6]

26 *(Going near)* O Sitā, with eyes resembling lotus-leaves ! abandon your mind set on a mortal, O mistress of my heart ! See today, your heart's beloved together with Lakṣmaṇa, felled by my weapon in the battle-field. [7]

27 SĪTĀ—Humph ! you are a silly roarer, as you wish to balance the Mandara mountain by the hand.

28 *(Entering)* DEMON—Victory to the great king !

29 These two heads are of those two mortal princes secured, after slaying them in battle, by our prince seeking to do good to you. [8]

30 RĀVAṆA—Sita, see; see the heads of those two mortals.



31 सीता—हा आर्यपुत्र ! [हा अय्यउत्त !] (इति मूर्छिता पतति)

32 रावणः—सीते ! भावं परित्यज्य मानुषेऽस्मिन् गतायुषि।
अद्यैव त्वं विशालाक्षि ! महतीं श्रियमाप्नुहि ॥

33 सीता—(प्रत्यभिज्ञाय) हा आर्यपुत्र ! परिमलनवकमलसन्निभे वदने परिवृत्तनयने पश्यन्ती अतिधीरा खल्वस्मि मन्दभागा । हा आर्यपुत्र ! एतस्मिन् दुःखसागरे मां निक्षिप्य कुत्र गतोऽसि ? यावन्न म्रिये । किन्नुखल्वलीकमेतद् भवेत् ! भद्र ! येनासिनार्यपुत्रस्यासदृशं कृतं तेन मामपि मारय । [हा अय्यउत्त ! परिमळणवकमळसण्णिहे वदणे परिवुत्तणअणे पेक्खन्ती अदिधीरा खु म्हि मन्दभाआ । हा अय्यउत्त ! एदस्सिं दुःखसाअरे मं णिक्खिविअ कहिं गदो सि ? जाव ण मरामि । किंणुखु अळिअं एदं भवे ! भद्द ! जेण असिणा अय्यउत्तस्स असदिसं किदं, तेण मं वि मारेहि । ]

34 रावणः—व्यक्तमिन्द्रजिता युद्धे हते तस्मिन् नराधमे ।
लक्ष्मणेन सह भ्रात्रा केन त्वं मोक्षयिष्यसे ॥

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31 SĪTĀ—Ha, my lord ! *(Falls unconscious)*

32 RĀVAṆA—Sita, abandoning your love for this mortal who is dead, secure this very day a great fortune, O large-eyed lady ! [9]

33 SĪTĀ—*(Recovering)* Alas, my lord ! to gaze at the up-turned eyes indeed, in your face resembling a fragrant fresh lotus, I have been very hard-hearted, unfortunate me ! Ha, my lord ! Having cast me into this ocean of misery, where have you gone ? I do not die even. Could all this be false ? Good sir, with the same sword with which this dreadful deed was wrought on my lord, slay me too.

34 RĀVAṆA—When that wretch together with his brother Lakṣmaṇa has been clearly slain by Indrajit in battle, by whom will you be released ? [10]

35 (नेपथ्ये) रामेण रामेण ।

36 सीता—चिरं जीव ।

37 (प्रविश्य) राक्षसः—(ससंभ्रमम्) रामेण रामेण ।

38 रावणः—कथं कथं रामेणेति ?

39 राक्षसः—प्रसीदतु प्रसीदतु महाराजः । अतिपातिवृत्तान्तनिवेदनत्वरयावस्थान्तरं नावेक्षितम् ।

40 रावणः—ब्रूहि ब्रूहि । किं कृतं मनुजतापसेन ?

41 राक्षसः—श्रोतुमर्हति महाराजः । तेन खलु,

42 उदीर्णसत्त्वेन महाबलेन लङ्केश्वरं त्वामभिभूय शीघ्रम् ।
सलक्ष्मणेनाद्य हि राघवेण प्रसह्य युद्धे निहतः सुतस्ते ॥

43 रावणः—आः दुरात्मन् ! समरभीरो !

44 देवाः सेन्द्रा जिता येन दैत्याश्चापि पराङ्मुखाः ।
इन्द्रजित् सोऽपि समरे मानुषेण निहन्यते ॥१२॥

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35 *(Behind the curtain)* By Rāma, by Rāma......

36 SĪTĀ—Live long !

37 *(Entering)* RĀKṢASA—*(Excited)* By Rāma, by Rāma...

38 RĀVAṆA—What do you mean by 'By Rāma' ?

39 RĀKṢASA—Pray, pardon, great king ! In my haste to report to you urgent news, the peculiar situation (of yours) was not paid heed to.

40 RĀVAṆA—Speak, speak; what has been done by that mortal ascetic ?

41 RĀKṢASA—Deign to listen, great king ! Indeed he,—

42 Rāghava of excessive courage and great strength, together with Lakṣmaṇa, having over-powered you soon, has slain your son by force. [11]

43 RĀVAṆA—Ha villian ! coward !

44 Would ever Indrajit be slain by a mortal in fight,



45 राक्षसः—प्रसीदतु प्रसीदतु महाराजः । महाराजपादमूले कुमारमन्तरेणानृतं नाभिधीयते ।

46 रावणः— हा वत्स ! मेघनाद ! (इति मूर्छितः पतति)

47 राक्षसः— महाराज, समाश्वसिहि समाश्वसिहि ।

48 रावणः—(प्रत्यभिज्ञाय)

हा वत्स ! सर्वजगतां ज्वरकृत् ! कृतास्त्र !
हा वत्स ! वासवजिदानतवैरिचक्र !
हा वत्स ! वीर ! गुरुवत्सल ! *युद्धशौण्ड
हा वत्स ! मामिह विहाय गतोऽसि कस्मात् ॥

(इति §मोहमुपगतः)

49 राक्षसः—हा धिक् । त्रैलोक्यविजयी लङ्केश्वर एतामवस्थां प्रापितो हतकेन विधिना । महाराज, समाश्वसिहि समाश्वसिहि ।

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* युद्धशूर § इति पतति

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when gods inclusive of Indra have been vanquished, and daityas turned away by him ? [12]

45 RĀKṢASA—Be pleased, great king. A lie about the prince is never told to your majesty.

46 RĀVAṆA—Ha my child, Meghanāda !

*(Falls down in a swoon)*

47 RĀKṢASA—Great king ! take heart, take heart.

48 RĀVAṆA—*(Recovering)* Ha ! my child, versed in arms, and a torment to all worlds ! Alas ! my dear conqueror of Indra, with the whole group of your enemies humbled ! Alas ! my son. O hero, dear to your parents and skilled in fight ! Alas ! my dear boy ! why have you gone away leaving me here ? [13] *(Swoons)*

49 RĀKṢASA—O fie upon it ! The lord of Laṅkā

50 **रावणः**—(समाश्वस्य) इदानीमनर्थहेतुभूतया सीतया किमनया, त्रैलोक्यविजयविफलया चपलया श्रिया च ? किं भोः कृतान्तहतक ! अद्यापि भयविह्वलोऽसि ?

51 **इदानीमपि निःस्नेहो वत्सेनेन्द्रजिता विना ।**
**कष्टं कठोरहृदयो जीवत्येष दशाननः ॥१४॥**

(इति सन्तापात् पतति)

52 **राक्षसः**—हा भो रजनीचरवीराः[†] ! एवं गते राजन्यन्तःकक्ष्यास्थिता रक्षिणश्चाप्रमत्ता भवन्तु भवन्तः ।

53 (नेपथ्ये) भो भो रजनीचरवीराः ! समरमुखनिरस्तप्रहस्तनिकुम्भकुम्भकर्णेन्द्रजिद्विकलबलजलधिजनितभयचकितविमुखाः ! चपलपलायन-

† वीराः ! अन्तःकक्ष्या०

the conqueror of the triple world, has been brought to this state by the accursed fate ! Great king, take heart, take heart.

50 RĀVANA—*(Recovering)* Now, of what good is this Sītā, the cause of misfortune ? and this fickle fortune which will be useless even after the conquest of the three worlds ? What, Oh, accursed death ! even now are you shuddering with fear ?

51 Devoid of affection and without the dear son Indrajit, O misery ! this hard-hearted Rāvaṇa lives still. [14]

*( Falls down in grief )*

52 RĀKṢASA—O you demon heroes ! when the king is in such a state, you—guards in the inner apartments—should be watchful.

53 *(Behind the curtain)* Hello, you demon warriors, turning your backs timidly in fright caused by the ocean-like army getting despirited by the death of Prahasta, Nikumbha,



मनुचितमविरतममरसमराणि जितवतां भवतामथ च *विश्वविजयविख्यातविंशद्बाहुशालिनि भर्तर्यत्र स्थितवति लङ्केश्वरे[§] ।

54 **रावणः**—(श्रुत्वा, सामर्षम्) गच्छ,[†] भूयो ज्ञायतां वृत्तान्तः ।

55 **राक्षसः**—यदाज्ञापयति महाराजः[‡] । (निष्क्रम्य, प्रविश्य) जयतु महाराजः ! एष हि रामः ।

56 **धनुषि निहितबाणस्त्वामतिक्रम्य गर्वा-**
**द्धरिगणपरिवारो हाससम्फुल्लनेत्रः ।**
**रणशिरसि सुतं ते पातयित्वा तु राज-**
**न्नभिपतति हि लङ्कां सन्दिधक्षुर्यथैव ॥१५॥**

57 **रावणः**—(सहसोत्थाय, सरोषम्) क्वासौ ? क्वासौ ? (असिमुद्यम्य)

* विश्वलोकविजय० § लङ्केश्वरे । तस्मादप्रमत्ता भवन्तु भवन्तः ।
† गच्छ, ज्ञायतां....। ‡ लङ्केश्वरः

Kumbhakarṇa and Indrajit in the van of battle ! This timorous fight does not become of you, who have won the battles against the gods successively; and more so when our master, the lord of Laṅkā, adorned with his twenty arms reknown for conquering the entire universe is still here.

54 RĀVANA—*(Listening angrily)* Go, get more news.

55 RĀKṢASA—As the great king commands ! *(Exit and reenter)* Victory, great king ! This Rāma,

56 Having fixed an arrow to his bow ignoring you in his arrogance and having slain your son in the van of the fight, he,—with the train of his monkey-troops, his eyes wide open as he is smiling,—is rushing towards Laṅkā, as if to set it ablaze. [15]

57 RĀVANA—*(Suddenly rising in rage)* Where is he ? Where is he ? *(Raising his sword)*

58 वज्रीभकुम्भतटभेदकठोरधारः
क्रोधोपहारमसिरेष विधास्यति त्वाम् ।
सम्प्रत्यवन्त्वनिमिषा इह मत्करस्थः
क्षुद्र ! क्व यास्यसि कुतापस ! तिष्ठ तिष्ठ ॥१६॥

59 राक्षसः—महाराज ! अलमतिसाहसेन ।

60 सीता—अनिष्टान्यनर्हाण्यनिमित्तानीदानीं कुर्वतो रावणस्याचिरेण मरणं भविष्यति । [अनिट्ठानि अणरुहाणि अणिमित्ताणि इदाणिं करअंतस्स रावणस्स अइरेण मरणं भविस्सिदि ।]

61 रावणः—अस्याः कारणेन बहवो भ्रातरः सुताः सुहृदश्च मे निहताः । तस्मादमित्रविषयमस्या हृदयं भित्त्वा कृष्टान्त्रमालालङ्कृतः खड्गाशनिपातेन समनुजयुगलं सकलवानरकुलं ध्वंसयामि ।

62 राक्षसः—प्रसीदतु प्रसीदतु महाराजः । *अलमलमिदानीमरि-

* अलमलं स्त्रीवधो न कर्तव्यः

58 This sword, whose edge is hardened by the cleaving of the wide temples of the elephants of Indra and which I hold in my hand here, shall make you an offering to my wrath. Let the gods protect you. Vile fellow, whither are you going ? Stay, stay; you miserable ascetic.

59 RĀKṢASA—O great king, do not be too rash.

60 SĪTĀ—Very soon there shall be the death of Rāvaṇa who now does unpleasant, unworthy and purposeless deeds.

61 RĀVANA—On account of this woman, so many brothers, sons and friends of mine have been slain. Hence, having cleaven her heart, the home of enmity, and adorned with the garland of her entrails, I shall destroy the whole host of monkeys together with the two mortals, with a blow from my sword which is like a thunderbolt.

62 RĀKṢASA—Be pleased, be pleased O king ! Enough



बलावलेपमन्तरेणानवरतवृथाप्रयासेन । अवश्यं स्त्रीवधो न कर्तव्यः ।

63 रावणः—तेन हि †स्यन्दनमानय ।

64 राक्षसः—यदाज्ञापयति महाराजः । (निष्क्रम्य, प्रविश्य) जयतु महाराजः । इदं स्यन्दनम् ।

65 रावणः—(रथमारुह्य)
समावृतं सुरैरद्य सीते द्रक्ष्यसि राघवम् ।
मम चापच्युतैस्तीक्ष्णैर्बाणैराक्रान्तचेतसम् ॥१७॥
(निष्क्रान्तः सपरिवारो रावणः)

66 सीता—ईश्वराः ! आत्मनः कुलसदृशेन चारित्रेण यद्यहमनुसराम्यार्यपुत्रम्, आर्यपुत्रस्य विजयो भवतु । [इस्सरा ! अत्तणो कुळसदिसेण चारित्तेण जदि अहं अणुसरामि अय्यउत्तं, अय्यउत्तस्स विजओ होदु ]
(निष्क्रान्ता)

॥ इति पञ्चमोऽङ्कः ॥

† क्षिप्रमानीयतां स्यन्दनः

of endless vain efforts against the arrogance of the enemy's army, now. And surely a woman should not be put to death.

63 RĀVANA—Well then, get my chariot.

64 RĀKṢASA—As the great king commands. *(Exit and re-enter)* Victory to the great king ! Here is the chariot.

65 RĀVANA—*(Mounting the chariot)* To-day, Sita, you shall see Rāma surrounded by gods (and) his heart beset with sharp arrows shot from my bow. [17]

*(Exit Rāvaṇa with retinue)*

66 SĪTĀ—O gods ! If I have been following my lord with the faithfulness beseeming my family (tradition), may my lord be victorious. *(Exit)*

**END OF THE FIFTH ACT**

## अथ षष्ठोऽङ्कः

(ततः प्रविशति विद्याधरास्त्रयः)

2 सर्वे—एते स्मो भो ! एते स्मः ।

3 प्रथमः— इक्ष्वाकुवंशविपुलोज्ज्वलदीप्तकेतोः

4 द्वितीयः— रामस्य रावणवधाय कृतोद्यमस्य ।

5 तृतीयः— सङ्ग्रामदर्शनकुतूहलबद्धचित्ताः

6 सर्वे— प्राप्ता वयं हिमवतः शिखरात् प्रतूर्णम् ।।

7 प्रथमः—चित्ररथ ! एते देवदेवर्षिसिद्धविद्याधरादयो निरन्तरं नभः कृत्वा स्थिताः । तस्माद्वयमप्येतेषामेतान् गणान् परिहरन्तः स्वैरमेकान्ते स्थित्वा रामरावणयोर्युद्धविशेषं पश्यामः ।

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## ACT VI

*(Then enter three Vidyādharas)*

2 ALL—Here we are, Oh ! here we are !

3 THE FIRST—Of Rāma, the large, bright and radiant standard of the Ikṣvāku race,

4 THE SECOND—Of Rāma engaged in the destruction of Rāvaṇa,

5 THE THIRD—The fight (of that Rāma), our minds are filled with eagerness to behold.

6 ALL—(Hence) we have swiftly arrived (here) from the peak of the Himālayas. [1]

7 THE FIRST—Citraratha ! these gods, godly sages, Siddhas, Vidyādharas, and such others are here crowded in the sky. Hence, we too, avoiding the groups of these and remaining aloof, shall freely behold the strange fight between Rāma and Rāvaṇa.



8 उभौ—बाढम् । (तथा कृत्वा)

9 प्रथमः—अहो प्रतिभयदर्शनीया खल्वियं युद्धभूमिः ! इह हि,

10 रजनिचरशरीरनीरकीर्णा
कपिवरवीचियुता वरासिनक्रा ।
उदधिरिव विभाति युद्धभूमी
रघुवरचन्द्रशरांशुवृद्धवेगा ।।२।।

11 द्वितीयः—एवमेतत् ।

12 एते पादपशैलभग्नशिरसो मुष्टिप्रहारैर्हताः
क्रुद्धैर्वानरयूथपैरतिबलैरुत्पुच्छकर्णैर्वृताः ।
कण्ठग्राहविवृत्ततुङ्गनयनैर्दष्टोष्ठतीव्रैर्मुखैः
शैला वज्रहता इवाशु समरे *रक्षोगणाः पातिताः ।।

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* रक्षोवराः

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8 BOTH—Very well. *(They do so)*

9 THE FIRST—Lo ! This battle-field is an abhorring sight. Here, indeed,

10 This battle-field appears like an ocean flooded with the water-like corpses of demons, full of wave-like monkey heroes, (infested) with sharp swords that are like crocodiles and where the tides surge with the beam-like arrows of the moon-resembling Rāma. [2]

11 THE SECOND—Just so.

12 These Rākṣasa troops,—their heads broken with trees and rocks, slain by blows from the fists, surrounded by the enraged monkey captains who are of great might and have their tails and ears made erect, with eyes upturned and protruding as they are strangled, and with faces fierce on account of bitten lips,—are rapidly felled in the fight, like mountains by the thunderbolt of Indra. [3]

13 तृतीयः—एते चापि द्रष्टव्या भवद्भ्याम्—

14 निशितविमलखड्गाः क्रोधविस्फारिताक्षा
विमलविकृतदंष्ट्रा नीलजीमूतकल्पाः ।
हरिगणपतिसैन्यं हन्तुकामाः समन्ताद्
§रभसविवृतवक्त्रा राक्षसाः ‡सम्पतन्तः ॥४॥

15 प्रथमः—अहो तु खलु,
बाणाः पात्यन्ते राक्षसैर्वानरेषु

17 द्वितीयः— शैलाः क्षिप्यन्ते वानरैर्नैर्ऋतेषु ।

13 तृतीयः— मुष्टिप्रक्षेपैर्जानुसङ्घट्टनैश्च

19 सर्वे — भीमश्चित्रं भोः ! सम्प्रमर्दः प्रवृत्तः ॥५॥

20 प्रथमः—रावणमपि पश्येतां भवन्तौ,

§ रभसविकृतवक्त्रा ‡ सम्पतन्ति

13 The Third—And these too, should be seen by both of you;

14 With sharp and bright swords, with eyes widened by rage, with shining but hideous teeth, these demons resembling blue clouds, are rushing in from all sides, with mouths gaping in their speed, desirous of slaying the troops of the leaders of the monkey host. [4]

15 The First—Oh, indeed !

16 Arrows are showered by the Rākṣasas upon the monkeys;

17 The Second—Mountains are hurled by the monkeys upon the demons;

18 The Third—And with blows from fists and the intertwining of knees;

19 All—Lo, a terrible and strange fight has started. [5]

20 The First—Look at Rāvaṇa, both of you !



21 कनकरचितदण्डां शक्तिमुल्लालयन्तं
†विमलविकृतदंष्ट्रं स्यन्दनं वाहयन्तम् ।
उदयशिखरिमध्ये पूर्णबिम्बं शशाङ्कं
ग्रहमिव भगणेशं राममालोक्य रुष्टम् ॥६॥

22 द्वितीयः—राममपि पश्येतां भवन्तौ ।

23 सव्येन चापमवलम्ब्य करेण वीर-
मन्येन सायकवरं परिवर्तयन्तम् ।
भूमौ स्थितं रथगतं रिपुमीक्षमाणं
क्रौञ्चं यथा गिरिवरं युधि कार्तिकेयम् ॥७॥

24 तृतीयः—हहह !

25 रावणेन विमुक्तेयं शक्तिः कालान्तकोपमा ।
रामेण स्मयमानेन द्विधा छिन्ना धनुष्मता ॥८॥

† विकृतवदनदंष्ट्रं

21 Whirling a spear of gold handle and driving the chariot, displaying bright and hideous teeth, and furious on seeing Rāma, like the planet (Rāhu) on beholding the full-orbed moon, the lord of all the stars, on the central peak of the East mount. [6]

22 The Second—Behold Rāma also,—

23 Holding the bow in his left hand and turning a fierce good arrow by the other, himself standing on the ground and gazing at the foe seated in the chariot, just as the war-god (Kārtikeya) gazes in battle at the great Krauñca mountain. [7]

24 The Third—Ha, ha, ha !

25 This spear, resembling Death and hurled by Rāvaṇa, has been split into two by the smiling archer Rāma. [8]

26 प्रथमः—शक्तिं निपातितां दृष्ट्वा क्रोधविस्फारितेक्षणः ।
रामं प्रत्यैषवं वर्षमभिवर्षति रावणः ॥९॥

27 द्वितीयः—अहो रामस्य शोभा !

28 एता रावणजीमूताद्बाणधारा विनिस्सृताः ।
विभान्ति राममासाद्य वारिधारा वृषं यथा ॥१०॥

29 तृतीयः—एष एषः;

30 कनकरचितचापं तीक्ष्णमुद्यम्य शीघ्रं
रणशिरसि सुघोरं बाणजालं विधून्वन् ।
रथगतमभियान्तं रावणं याति पद्भ्यां
गजपतिमिव मत्तं तीक्ष्णदंष्ट्रो मृगेन्द्रः ॥११॥

31 सर्वे—अये ज्वलित इव प्रभयायं देशः । किन्नुखल्विदम् ?

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26 THE FIRST—Beholding his spear hit down, Rāvaṇa, with eyes widened by rage, is pouring a shower of arrows upon Rāma. [9]

27 THE SECOND—Ah, the beauty of Rāma !

28 These arrow-showers pouring down from the cloud Rāvaṇa and falling on Rāma, look like a shower of water pouring on a bull. [10]

29 THE THIRD—And here, (he),

30 Swiftly raising his fierce bow made of gold and throwing out a dreadful net-work of arrows in the van of the fight, advances on foot towards Rāvaṇa mounted on a chariot and rushing against him like a sharp-toothed lion advancing towards a rutting tusker. [11]

31 ALL—Ey, this place is lit up, as it were, with a radiance. What could this be ?



32 प्रथमः—आ ! युद्धसामान्यजनितशङ्केन महेन्द्रेण प्रेषितो मातलिवाहितो रथः ।

33 द्वितीयः—उपस्थितं मातलिं दृष्ट्वा तस्य वचनाद्रथमारूढवान् रामः

34 तृतीयः—एष हि,

35 *सुरवरजयदर्पदेशिकेऽस्मिन्
दितिसुतनाशकरे रथे विभाति ।
रजनिचरविनाशकारणः† सं-
स्त्रिपुरवधाय यथा पुरा कपर्दी ॥१२॥

36 प्रथमः—अहो महत् प्रवृत्तं युद्धम् !

37 शरवरपरिपीततीव्रबाणं नरवरनैर्ऋतयोः समीक्ष्य युद्धम् ।
विरतविविधशस्त्रपातमेते हरिवरराक्षससैनिकाः स्थिताश्च ॥

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* सुरवरविजयप्रदेशितेऽस्मिन्   † ०विनाशकारणेऽस्मिंस्त्रिपुर०

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32 THE FIRST—Ah ! It is the chariot driven by Mātali and sent by the great Indra, who is apprehensive, as the fight is so equal !

33 THE SECOND—Seeing Mātali standing by his side, Rāma has mounted the chariot, on his words.

34 THE THIRD—And he,

35 Being instrumental to the demon's destruction, shines in this chariot which is the destroyer of Diti's children and the guide for Indra's victory and valour, just like S'iva (who shone) before at the massacre of the Three Cities. [12]

36 THE FIRST—Oh ! a great fight has come up !

37 These soldiers of the monkey-chief and of the demon having given up the hurling of different weapons, stand simply gazing at the fight between the demon and the king

38 द्वितीयः—अहोतुखलु,

39 चारीभिरेतौ परिवर्तमानौ रथे स्थितौ बाणगणान् वमन्तौ ।
स्वरश्मिजालैर्धरणिं दहन्तौ सूर्याविव द्वौ नभसि भ्रमन्तौ ॥

40 तृतीयः—रावणमपि पश्येतां भवन्तौ ।

41 शरैर्भीमवेगैर्हयान् मर्दयित्वा ध्वजं चापि शीघ्रं बलेनाभिहत्य।
महद्बाणवर्षं सृजन्तं नदन्तं हसन्तं नृदेवं भृशं भीषयन्तम् ॥

42 प्रथमः—एष हि रामः ।

43 स्थानाक्रामणवामनीकृततनुः किञ्चित् समाश्वास्य वै
तीव्रं बाणमवेक्ष्य रक्तनयनो मध्याह्नसूर्यप्रभः ।
व्यक्तं मातलिना स्वयं नरपतिर्दत्तास्पदो वीर्यवान्
क्रुद्धः संहितवान् वरास्त्रममितं पैतामहं पार्थिवः ॥

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of men, wherein the sharp arrows are swallowed by the excellent shafts. [13]

38 THE SECOND—Ah, indeed !

39 These two seated in chariots moving round with war-like motion, and discharging flights of arrows, are like two Suns wandering in the sky, scorching the earth through the net-works of their rays. [14]

40 THE THIRD—Both of you look at Rāvaṇa also, who,

41 Having hit down the horses with arrows of terrible speed and swiftly having attacked the banner by force, has been roaring and creating a great shower of arrows and is trying much to frighten the lord of men who is smiling.

42 THE FIRST—Here is Rāma—

43 His body is dwarfed as he stands firm repelling a charge; and after taking breath a little seeing a pointed arrow he is with blood-red eyes, glowing like the mid-day sun; the heroic lord of men is now openly given a clear course by



44 द्वितीयः—एतदस्त्रम् ,

45 रघुवरभुजवेगविप्रमुक्तं ज्वलनदिवाकरयुक्ततीक्ष्णधारम् ।
रजनिचरवरं निहत्य सङ्ख्ये पुनरभिगच्छति राममेव शीघ्रम् ॥

46 सर्वे—हन्त †निपातितो रावणः !

47 प्रथमः—रावणं निहतं दृष्ट्वा पुष्पवृष्टिर्निपातिता§ ।
एता नदन्ति गम्भीरं भेर्यस्त्रिदिवसद्मनाम्‡ ॥

48 द्वितीयः—भवतु । सिद्धं देवकार्यम् ।

49 प्रथमः— तदागम्यताम् । वयमपि तावत् सर्वहितं रामं सम्भावयिष्यामः ।

50 उभौ—बाढम् । प्रथमः कल्पः । (निष्क्रान्ताः सर्वे)

51 **विष्कम्भकः***

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† पतितो.... § ०दिवश्च्युता ‡ भेर्यस्त्रिदिववर्त्मसु * इति षष्ठोऽङ्कः

Mātali himself; and getting enraged, the king has fixed the unrivalled excellent missile presided over by Brahma. [16]

44 THE SECOND—This missile,

45 Discharged by the force of Rāma's arm, its sharp edge associated with Fire and Sun, will soon come back to Rāma himself, after slaying the demon-king in battle. [17]

46 ALL—Ah, Rāvaṇa is hit down !

47 THE FIRST—Seeing Rāvaṇa hit down, a shower of flowers has poured down; and these drums of gods are roaring loudly. [18]

48 THE SECOND—Well; the task of the gods has been accomplished.

49 THE FIRST—Come along, then. We also shall greet Rāma, the benefactor of all. *(Exeunt omnes)*

50 BOTH—Well; an excellent idea.

51 **End of the Prelude**

52 (ततः प्रविशति रामः)

53 रामः—

हत्वा रावणमाहवेऽद्य तरसा मद्बाणवेगार्दितं
कृत्वा चापि विभीषणं शुभमतिं लङ्केश्वरं साम्प्रतम् ।
तीर्त्वा चैवमनल्पसत्त्वचरितं दोर्भ्यां प्रतिज्ञार्णवं
लङ्कामभ्युपयामि बन्धुसहितः *सीतां समाश्वासितुम् ॥

54 (प्रविश्य) लक्ष्मणः —जयत्वार्यः ! आर्य ! एषा ह्यार्यायस्य समीपमुपसर्पति ।

55 रामः —वत्स लक्ष्मण !

56 †अपायाच्च हि वैदेह्या उषिताया रिपुक्षये ।
दर्शनात् साम्प्रतं धैर्यं मन्युर्मे वारयिष्यति ॥२०॥

57 लक्ष्मणः —यदाज्ञापयत्यार्यः । (निष्क्रान्तः)

* सीतासमाश्वासने † अपायश्च हि

52 *(Then enters Rāma)*

53 RĀMA—Very soon having slain Rāvaṇa who was pierced by my shafts in battle to-day, having also made the virtuous-minded Vibhīṣaṇa lord of Laṅkā now, and having thus swam with both my arms across the ocean of vows of no insignificant spirited deeds (-roamings of sea-creatures-), I shall proceed together with my relatives to Laṅkā in order to console Sitā. [19]

54 *(Entering)* LAKṢMAṆA—Victory to my brother ! Brother, my noble sister-in-law is approaching you here.

55 RĀMA—Dear Lakṣmaṇa,

56 Because of her misfortune, anger checks my courage now from beholding Vaidehī who has dwelt in the house of an enemy. [20]

57 LAKṢMAṆA—As my brother commands. *(Exit)*



58 (प्रविश्य) विभीषणः —जयतु देवः !

59 एषा हि राजंस्तव धर्मपत्नी त्वद्बाहुवीर्येण विधूतदुःखा ।
लक्ष्मीः पुरा दैत्यकुलच्युतेव तव प्रसादात् समुपस्थिता सा ॥

60 रामः —विभीषण ! तत्रैव तावत्तिष्ठतु रजनिचरावमर्शजात-कल्मषा §इक्ष्वाकुकुलस्याङ्कभूता । राजानं दशरथं पितरमुद्दिश्य न युक्तं भो लङ्काधिपते ! मां द्रष्टुम्‡ । अपि च,

61 मज्जमानमकार्येषु पुरुषं विषयेषु वै ।
निवारयति यो राजन् स मित्रं रिपुरन्यथा ॥२२॥

62 विभीषणः—प्रसीदतु देवः !

63 रामः —नार्हति भवानतः परं पीडयितुम् ।

§ इक्ष्वाकुकुलन्यङ्कभूता A; इक्ष्वाकुकुलावमानसमुद्यतपताका भूता B
‡ वक्तुम्

58 *(Entering)* VIBHĪṢAṆA—Victory to my lord !

59 Here has come, O king ! that faithful wife of yours, whose misery has been removed by the valour of your arms and who is like goddess Lakṣmī formerly released from the demon's house, by your favour. [21]

60 RĀMA—Vibhīṣaṇa, let her stay here alone; sullied by the contact of the demon, she has become a stigma on the Ikṣvāku family. O lord of Laṅkā, with due regard to king Das'aratha, my father, it is not proper that she should see me. Moreover—

61 O king ! one who prevents a person from being merged in unworthy objects of the senses is a friend; contrary to this, is a foe. [22]

62 VIBHĪṢAṆA—May it please you, my lord !

63 RĀMA—You shall not trouble me any further.

64 (प्रविश्य) लक्ष्मणः —जयत्वार्यः ! आर्यस्याभिप्रायं श्रुत्वैवाग्निप्रवेशाय प्रसादं प्रतिपालयत्यार्या ।

65 रामः —लक्ष्मण ! अस्याः पतिव्रतायाश्छन्दमनुतिष्ठ ।

66 लक्ष्मणः —यदाज्ञापयत्यार्यः । (*परिक्रम्य) भोः ! कष्टम् !

67 **विज्ञाय देव्याः शौचं च श्रुत्वा चार्यस्य शासनम् ।**
**धर्मस्नेहान्तरे न्यस्ता बुद्धिर्दोलायते मम ॥२३॥**

68 कोऽत्र ?

69 (प्रविश्य) हनूमान्—जयतु कुमारः !

70 लक्ष्मणः —हनूमन् ! यदि ते शक्तिरस्ति, एवमाज्ञापयत्यार्यः ।

71 हनूमान्—अत्र किं तर्कयति कुमारः ?

72 लक्ष्मणः —निष्फलो मम तर्कः । §अथवा वयमार्यस्याभिप्रायमनुवर्तितारः । गच्छामस्तावत् ।

*(किञ्चिद्गत्वा) § ननु वयमार्यस्याभिप्रायमनुवर्तयितारः A; ०वर्तयिष्यामः B

64 *(Entering)* LAKṢMAṆA—Victory to my brother ! Just after hearing your intention, sister-in-law awaits your permission to enter fire.

65 RĀMA—Lakṣmaṇa, act as per the wish of her who is devoted to her husband.

66 LAKṢMAṆA—As my brother bids. *(Walking along)*

67 O alas ! knowing the chastity of the queen and also hearing my brother's command, my mind, placed betwixt duty and affection, swings. [23]

68 Hello, who is there ?

69 *(Entering)* HANŪMĀN—Victory to the prince !

70 LAKṢMAṆA—Hanūman, if you are able (tell me what to do); thus orders my brother.

71 HANŪMĀN—What do you (O prince !) consider in this?

72 LAKṢMAṆA—My consideration is in vain. Or, we



73 हनूमान्—यदाज्ञापयति कुमारः । (निष्क्रान्तौ)

74 (*प्रविश्य) लक्ष्मणः —प्रसीदत्वार्यः । आर्य ! आश्चर्यमाश्चर्यम् । एषा ह्यार्या,

75 **विकसितशतपत्रदामकल्पा ज्वलनमिहाशु विमुक्तजीविताशा ।**
**श्रममिह तव निष्फलं च कृत्वा प्रविशति पद्मवनं यथैव हंसी ॥**

76 रामः —आश्चर्यमाश्चर्यम् । लक्ष्मण ! निवारय, निवारय ।

77 लक्ष्मणः —यदाज्ञापयत्यार्यः ।

78 (प्रविश्य) हनूमान्—जयतु देवः ।

79 **एषा कनकमालेव §ज्वलनाद्वर्धितप्रभा ।**
**पावना पावकं प्राप्य निर्विकारमुपागता ॥२५॥**

* (तथा कृत्वा, प्रविश्य) § पवनावर्धितप्रभात् । पावकात्पावनं प्राप्य....

are only to carry out the intention of my noble brother. We shall go.

73 HANŪMĀN—As the prince bids. *(Exeunt ambo)*

74 *(Entering)* LAKṢMAṆA—May it please you brother ! Brother, a very great wonder ! My noble sister-in-law here,

75 Resembling almost a garland of full-blown lotuses, rendering all your efforts purposeless and abandoning all hopes of life, enters swiftly into the fire here, just as a female swan enters into a lotus grove. [24]

76 RĀMA—Really a great wonder ! Lakṣmaṇa, prevent, prevent (her).

77 LAKṢMAṆA—As my brother bids.

78 *(Entering)* HANŪMĀN—Hail, my lord !

79 This pure lady, like a gold necklace, having gained contact with the purifying fire, unaffected has come out with lustre added by the flames. [25]

80 रामः—(सविस्मयम्) किमिति, किमिति ?

81 लक्ष्मणः—अहो आश्चर्यम् !

82 (प्रविश्य) *सुग्रीवः—जयतु देवः !

83 कोनुखल्वेष जीवन्तीमादाय जनकात्मजाम् ।
प्रणम्यरूपः सम्भूतो ज्वलतो हव्यवाहनात् ॥२६॥

84 लक्ष्मणः—अये, अयमार्यां पुरस्कृत्येत एवाभिवर्तते भगवान् विभावसुः ।

85 रामः—†अये, अयं भगवान् हुताशनः ! उपसर्पामस्तावत् ।

(सर्वे ‡उपसर्पन्ति)

86 (ततः प्रविशत्यग्निः सीतां गृहीत्वा)

87 अग्निः—एष भगवान् नारायणः ! जयतु देवः !

88 रामः—भगवन्, नमस्ते ।

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* विभीषणः † अये भगवान् विभावसुः A; ...भगवानग्निः। गच्छामस्तावत् B
‡ (परिक्रामन्ति)

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80 RAMA—*(Astonished)* What, what is it ?

81 LAKṢMAṆA—Oh, wonder !

82 *(Entering)* SUGRĪVA—Victory, my lord !

83 Who, indeed, is this of respectable form that has sprung out of the blazing fire, bearing Janakā's daughter alive ? [26]

84 LAKṢMAṆA—Ey, here is the divine Fire coming just this way, leading the worthy lady.

85 RĀMA—O, this is the Fire god ! We will go to meet him.

*(All go near him)*

86 *(Then enters Fire bearing Sīta)*

87 FIRE—This is god Nārāyaṇa. Victory, my lord !

88 RĀMA—O God ! I salute you.



89 अग्निः—न मे नमस्कारं कर्तुमर्हति देवेशः ।

90 इमां गृहीष्व राजेन्द्र ! सर्वलोकनमस्कृताम् ।
अपापामक्षतां शुद्धां जानकीं पुरुषोत्तम ॥२७॥

91 अपि च,

92 इमां भगवतीं लक्ष्मीं जानीहि जनकात्मजाम् ।
सा भवन्तमनुप्राप्ता मानुषीं तनुमास्थिता ॥२८॥

93 रामः—अनुगृहीतोऽस्मि ।

94 जानतापि च वैदेह्याः शुचितां धूमकेतन ।
प्रत्ययार्थं हि लोकानामेवमेव मया कृतम् ॥२९॥

95 (नेपथ्ये दिव्यगन्धर्वा गायन्ति)

96 नमो भगवते त्रैलोक्यकारणाय नारायणाय !

97 ब्रह्मा ते हृदयं जगत्त्रयपते ! रुद्रश्च कोपस्तव
नेत्रे चन्द्रदिवाकरौ सुरपते ! जिह्वा च ते भारती ।

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89 FIRE—You, the lord of gods, should not salute me.

90 O lord of kings and best of men ! accept this sinless, unscathed and pure Jānakī who is respected by all the worlds. [27]

91 Further,

92 Know this daughter of Janakā to be goddess Lakṣmī; she has come to you, putting on a human body.

93 RĀMA—I am beholden to you.

94 O smoke-bannered god ! it was just to convince the people that such a thing was done by me, although I knew quite well Vaidehī's purity. [29]

95 *(Behind the curtain, celestial gandharvas sing)*

96 Salutations to god Nārāyaṇa, cause of the three worlds !

97 Brahma is Your heart, O lord of the three worlds !

सब्रह्मेन्द्रमरुद्गणं त्रिभुवनं सृष्टं त्वयैव प्रभो !
सीतेयं जलसम्भवालयरता विष्णुर्भवान् गृह्यताम् ॥

98 (पुनर्नेपथ्ये अपरे गायन्ति)

99 मग्नेयं हि जले वराहवपुषा भूमिस्त्वयैवोद्धृता
विक्रान्तं भुवनत्रयं सुरपते ! पादत्रयेण त्वया ।
स्वैरं रूपमुपस्थितेन भवता देव्या यथा साम्प्रतं
हत्वा रावणमाहवे न हि तथा देवाः समाश्वासिताः ॥

100 अग्निः—भद्रमुख ! एते देवदेवर्षिसिद्धविद्याधरगन्धर्वाप्सरोगणाः स्वविभवैर्भवन्तं वर्धयन्ति ।

101 रामः—*अनुगृहीतोऽस्मि ।

* नमोऽस्तु सर्वदेवेभ्यः

Rudra is your wrath. The Moon and Sun are your two eyes; the Goddess of Speech is your tongue. O lord of the gods ! the three worlds, together with Brahma, Indra and the hosts of Maruts were created only by you. O lord ! this Sitā is She (Lakṣmi) who is attached to her lotus-dwelling; You are Viṣṇu. Please accept her. [30]

98 *(Once again others sing behind the curtain)*

99 This earth which had sunk under water was raised only by You in the body of a Boar. O lord of gods ! these three worlds were encompassed by you with three strides. The gods were not comforted before so much by the slaying of Rāvaṇa in battle, as they have been now by you who are with your queen putting on (human) forms out of your own free will. [31]

100 FIRE—Sweet-faced sir, these hosts of gods, godly sages siddhas, vidyadharas, gandharvas and Apsarases congratulate you in accordance with their status.

101 RĀMA—I am obliged (to them).



102 अग्निः—भद्रमुख ! अभिषेकार्थमित इतो भवान् । (निष्क्रान्तौ)

103 रामः—§यदाज्ञापयति भगवान् ।

104 (नेपथ्ये) जयतु देवः ! जयतु स्वामी ! जयतु भद्रमुखः ! जयतु महाराजः ! जयतु रावणान्तकः ! जयत्वायुष्मान् !

105 †विभीषणः—एष एष महाराजः,

106 तीर्त्वा प्रतिज्ञार्णवमाहवेऽद्य सम्प्राप्य देवीं च विधूतपापाम् ।
देवैः समस्तैश्च कृताभिषेको विभाति शुभ्रे नभसीव चन्द्रः ॥

107 ‡लक्ष्मणः—अहोतुखल्वार्यस्य वैष्णवं तेजः !

108 यमवरुणकुबेरवासवाद्यैस्त्रिदशगणैरभिसंवृतो विभाति ।
दशरथवचनात् कृताभिषेकस्त्रिदशपतित्वमवाप्य वृत्रहेव* ॥३३॥

§ अनुगृहीतोऽस्मि † लक्ष्मणः ‡ विभीषणः—अहो तु खलु देवस्य....
* देवराजः

102 FIRE—Sweet-faced sir, this way, this way for consecration, please. *(Exeunt ambo)*

103 RĀMA—As you bid.

104 *(Behind the curtain)* Victory to the lord ! Victory to our master ! Victory to the sweet-faced one ! Victory to the great king ! Victoty to the destroyer of Rāvaṇa ! Victory to the long-lived one !

105 VIBHĪṢAṆA—Here is the great king !

106 Having crossed the ocean of his vows in the fight, having also regained today the queen freed of sin, and having been consecrated by all the gods, he shines like the moon in a clear sky. [32]

107 LAKṢMAṆA—Ah, the visṇuite lustre in my noble brother!

108 Surrounded by hosts of gods such as Yama, Varuṇa,

109 (ततः प्रविशति कृताभिषेको रामः सीतया सह)

110 रामः—वत्स लक्ष्मण !

111 येनाहं कृतमङ्गलप्रतिसरो भद्रासनारोपितोऽ-
प्यम्बायाः प्रियमिच्छता नृपतिना भिन्नाभिषेकः कृतः ।
व्यक्तं दैवगतिं गतेन गुरुणा प्रत्यक्षतः साम्प्रतं
तेनैवाद्य पुनः प्रहृष्टमनसा प्राप्ताभिषेकः कृतः ॥३४॥

112 अग्निः—भद्रमुख ! एता हि महेन्द्रनियोगाद्भरतशत्रुघ्नपुरःसराः प्रकृतयो भवन्तमुपस्थिताः ।

113 रामः—भगवन्, प्रहृष्टोऽस्मि ।

114 अग्निः—इमे महेन्द्रादयोऽमृतभुजो भवन्तमभिवर्धयन्ति ।

115 रामः—अनुगृहीतोऽस्मि ।

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Kubera and Indra, and having been consecrated on the words of Das'aratha, he shines like Indra when he gained lordship over the gods. [33]

109 *(Then enters Rāma consecrated, with Sītā)*

110 Rāma—Dear Lakṣmaṇa,

111 My father, after performing the auspicious cord (*Pratisara*) function, placed me on the throne but broke off the consecration formerly with the desire of pleasing my mother; by the same father who went the way of fate clearly, but who is with a delighted heart to-day, once again I have been blessed personally with the consecration, now.

112 Fire—Sweet-faced sir, here are your subjects led by Bharata and S'atrughna, come to you at the command of Mahendra.

113 Rāma—O god, I am extremely happy.

114 Fire—These gods (*nectar-eaters*), such as Mahendra, cangratulate you.

115 Rāma—I am beholden to them.



116 अग्निः—भद्रमुख ! किं ते भूयः प्रियमुपहरामि ?

117 रामः—यदि मे भगवान् प्रसन्नः, किमतःपरमहमिच्छामि ।

118 ( भरतवाक्यम् )

भवन्त्वरजसो गावः परचक्रं प्रशाम्यतु ।
इमामपि महीं कृत्स्नां राजसिंहः प्रशास्तु नः ॥३५॥

(निष्क्रान्ताः सर्वे)

॥ इति *षष्ठोऽङ्कः ॥

†अभिषेकनाटकं समाप्तम्

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* अयमेत्र रामप्रवेशादारभ्य सप्तमोऽङ्कः † श्रीरामायणनाटकमवसितम्

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116 Fire—Sweet-faced sir, what further pleasing thing can I offer to you ?

117 Rāma—If your divinity is pleased with me, what further thing should I desire !

118 *(Epilogue)*

May the kine be without foulness; may the realm of the foes be subdued; may our lion-like king govern the whole of this earth. [35]

*( Exeunt omnes )*

END OF THE SIXTH ACT

HERE ENDS THE ABHISHEKA-NATAKA

# श्लोकानुक्रमणिका

(154 Verses in all)

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## SUBHASHITAS IN THE TEXT

अधर्म्यः खलु प्रच्छन्नो वधः i 50

अनयोः शासनादेव न मे वृद्धिर्भविष्यति। क्षयो वा राक्षसेन्द्रस्य तस्मादेतौ*

अवश्यं च स्त्रीवधो न कर्तव्यः v 62 [* विमोचय iv 96

अवश्यं युधि वीराणां वधो वा विजयोऽथवा।
तथापि क्षुद्रकर्मेदं मह्यमीषन्मनोज्वरः ॥ iii 39

इमां भगवतीं लक्ष्मीं जानीहि जनकात्मजाम्।
सा भवन्तमनुप्राप्ता मानुषीं तनुमास्थिता ॥ vi 92

ईदृशो लोकधर्मः i 69

एषा कनकमालेव ज्वलनाद्वर्धितप्रभा।
पावना पावकं प्राप्य निर्विकारमुपागता ॥ vi 79

कथं लम्बसटः सिंहो मृगेण विनिपात्यते। गजो वा सुमहान् मत्तः शृगालेन §

किं वक्ष्यतीति हृदयं परिशङ्कितं मे iv 25 [§निहन्यते ॥ iii 90

त्वदागमनादेव सिद्धमस्मत्कार्यम् iv 51

दण्डितस्त्वं हि दण्ड्यत्वात् अदण्ड्यो नैव दण्ड्यते i 63

दूतवधः खलु वचनीयः iii 93

धर्मस्नेहान्तरे न्यस्ता बुद्धिर्दोलायते मम vi 67

ध्रुवमहो दैवस्य विघ्नक्रिया ii 36

न त्वेव हि कदाचिज्ज्येष्ठस्य यवीयसो दाराभिमर्शनम् i 65

न नु निर्वेद एव खल्वनुक्तग्राहिणं स्वामिनमुपाश्रितस्य भृत्यजनस्य iii 59

प्रत्ययार्थं हि लोकानामेवमेव मया कृतम् vi 94 [†प्रशास्तु नः ॥ vi 118

बहुमायाश्छलयोधिनश्च राक्षसाः iv 36

भवन्त्वरजसो गावः परचक्रं प्रशाम्यतु। इमामपि महीं कृत्स्नां राजसिंहः†

मज्जमानमकार्येषु पुरुषं विषयेषु वै। निवारयति यो राजन् स मित्रं रिपुरन्यथा* [* vi 61

विपरीतः खलु धर्मः यज्जीवति खल्वयं पापराक्षसः ii 50

सर्वापराधेष्ववध्याः खलु दूताः iii 78

सुखस्य दुःखस्य चान्तरे दोलायत इव मे हृदयम् ii 53

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# QUOTABLE LINES IN THE PLAY

अतिधीरा खल्वस्मि मन्दभागा ii [16] & v [33]
अतिपाति कार्यमिदम् iii [7]
अतिपातिवृत्तान्तनिवेदनत्वरया अवस्थान्तरं नावेक्षितम् v [39]
अथवा वयमार्यस्याभिप्रायमनुवर्तितारः vi [72]
अदृष्टपूर्वोऽयं संभ्रमः iii [6]
अद्य कुशली संवृत्तोऽस्मि iv [41, 47] cf. iv [48]
अद्यापि भयविह्वलोऽसि v [50]
अद्यास्मि कुशली राजंस्त्वद्दर्शनविकल्मषः iv [48] cf. iv [41]
अनिष्टानि निमित्तानि च दृश्यन्ते v [18]
अप्रमत्ता भवन्तु भवन्तः iv [19]
अभयं दातुमर्हति महाराजः iii [115]
अये ज्वलित इव प्रभयायं देशः vi [31]
अयं कालो देवीमुपसर्पितुम् ii [56]
अलमतिसाहसेन v [59]
अलमलं संभ्रमेण iv [21]
अल्पेन कारणेन नागमिष्यति सुग्रीवः i [26]
अवस्था शपथश्चैव सर्वमार्येण चिन्त्यताम् i [44]
अस्ति काचिद्विवक्षा महाराजस्य हितमन्तरेण iii [103]
अस्य जनस्यानुग्रहं तावत्कर्तुमर्हति महाराजः i [28]
अहमेव यास्यामि iii [122]
अहो अकरुणाः खल्वीश्वराः ii [66]
अहो पतिव्रतायास्तेजः ii [53]
अहो विचित्रता सागरस्य iv [74]
अहो व्यर्थो मे परिश्रमः ii [24]
अहं खल्वार्यस्य प्रसादाद्देवानामपि राज्यमाशङ्के i [13]
आगतोऽहं न पश्यामि द्रष्टुकामो रणातिथिः iv [103]
आर्यपुत्रस्य विरहपरिश्रमोऽपि मे सफलः संवृत्तः ii [63]
आः अपध्वंस v [22]
इन्द्रजित्सोऽपि समरे मानुषेण निहन्यते ? v [44]
उदधिजलगतेव नौर्विपन्ना निपतति रावणकर्णधारदोषात् iv [79]



एतामवस्थां प्रापितो हतकेन विधिना v [49]
एवं गतं नार्हति मां द्रष्टुम् i [71]
कर्तव्यं तावदस्माभिर्वद शीघ्रम् iv [65]
कथं कथं नामाभिधत्ते iii [93]
कथं न प्रत्येति भवती ii [59]
कष्टं निर्जितविष्टपत्रयभुजो निर्जीयते रावणः v [25]
किन्नु खलु स्वप्नो मया दृष्टः ii [69]
किन्नु खल्वलीकमेतद्भवेत् v [33]
किमनया त्रैलोक्यविजयविफलया चपलया श्रिया च v [50]
किमर्थं प्रच्छन्नं तस्य दारापहरणं कृतम् iii [84]
किमिदानीं करिष्ये ii [31]
किं गूहसे iii [114]
किं न जानीषे निश्चितमर्थं कार्यस्य ii [10]
किं विपक्षपक्षमवलम्बसे iii [87]
कोऽत्र विस्मय इन्द्रजिता शाखामृगो बद्ध इति iii [43]
को नु खल्वेतस्मिन् प्रदेशे सप्रभ इव दृश्यते ii [28]
कोऽभिप्रायो महाराजस्य ii [8]
क्रोधमाहारयंस्तीव्रमभीरुरभिभाषते iii [119]
चपलपलायनमनुचितम् v [53]
च शब्देन सावशेषमिव ते वचनम् iii [112]
छलेन मां प्रहरता प्ररूढमयशः कृतम् i [49]
छिद्यतामेषा कथा iii [60]
तच्छ्रेयो वयमपि श्रोतारः iii [104]
तस्माद्यथार्हं दण्डमाज्ञापयतु देवः iv [94]
त्यक्त्वा रोषं च कामञ्च यथा कार्यं तथा कुरु iii [123]
दीयतां मे रणो महान् iii [68]
देवस्तावत्प्रमाणम् iv [82]
न मे शृणोति वचनं सुहृदां शोककारणात् iii [54]
न शक्नोमि रोषं धारयितुम् ii [47]
नष्टं निशाचरकुलं पुनरुद्धरिष्ये iii [125]

नार्हति भवानतःपरं पीडयितुम् vi 63
नालं मामभिमुखमेत्य संप्रहर्तुं विष्णुर्वा i 27
निर्विण्णमिव त्वां लक्षये iii 58
निष्ठितमर्धं कार्यस्य ii 10
निष्फलो मे तर्कः vi 72
प्रतिभयदर्शनीया खल्वियं युद्धभूमिः vi 9
प्रह्लादितस्य हृदयस्याद्यावेग इव संवृत्तः v 18
बलवद्विग्रहश्च iii 117
बलादेव गृहीतासि तदा वैश्रवणालये v 23
भयं त्यज ममापि समीपवर्ती i 12
भवता दण्डितत्वाद् विगतपापोऽहं ननु ? i 66
भवतु, तूष्णीका भविष्यामि ii 58
मच्चक्षुष्पथमासाद्य सजीवो नैव यास्यति i 35
मम खलु प्राणैः शापितः स्याः यदि सत्यं न ब्रूयाः iii 114
महाराजस्य विपरीता खलु बुद्धिः iii 53
महाराजपादमूले कुमारमन्तरेणानृतं नाभिधीयते v 45
मूढः खल्वसि रावणकः यो मन्दरं हस्तेन तुलयितुकामः v 27
यथा कार्यं तथा कुरु iii 123
यदि ते शक्तिरस्ति, एवमाज्ञापयति देवः vi 70
यदि तेऽस्ति धनुःश्लाघा दीयतां मे रणो महान् iii 98
यदि मां प्रहरेद्रक्षः महत्कार्यं विपद्यते ii 48
यस्मिन् कस्मिन् वा अपराधेऽनयोर्वानरचापले क्षन्तुमर्हसि i 85
येनासिना आर्यपुत्रस्यासदृशं कृतं तेन मामपि मारय v 33
युक्तं युद्धे मां छलयितुमक्रमेण i 47
यो वा को वा भवतु ii 61
राजानं दशरथं पितरमुद्दिश्य न युक्तं भो लङ्काधिपते मां द्रष्टुम् vi 60
रामेण रामेण v 35
रावणस्याचिरेण मरणं भविष्यति v 60
वक्तुकाममिव त्वां लक्षये iv 35
वचनं हितं मे iii 88
वध्यत्वाच्च मृगत्वाच्च भवाञ्छन्नेन दण्डितः i 54
वयं न जानीमः कर्तव्यम् iv 82



वागुराच्छन्नमाश्रित्य मृगाणामिष्यते वधः i 54
विगतभया वयं विनष्टशोकाः i 15
विपद्यमानभाग्येन किं युक्तं...एवं वक्तुम् iii 91
विमुच्य रोषं परिगृह्य धर्मं कुलप्रवालं परिगृह्यतां नः i 83
व्रीडिता खल्वस्मि ii 63
शप्तोऽसि ii 52
स मित्रं रिपुरन्यथा vi 61
सम्यगभिहितं लक्ष्मणेन iv 98
सर्वथेश्वराः शान्तिं कुर्वन्तु v 18
सर्वहितं रामं संभावयिष्यामः vi 49
सिद्धं देवकार्यम् vi 48
सिंहदर्शनवित्रस्ता मृगीव परितप्यते ii 42
सोऽहं मोहं गतोऽस्म्यद्य सीतायास्त्रिभिरक्षरैः ii 54
हन्त ! अनुत्तरा वयम् i 66
हन्त ! कुमारेण विज्ञातौ स्वः iv 90
हरिवरमुपयाति वानरत्वात् गुरुमभिभूय सतां विहाय वृत्तम् i 41
हं ! मम वशानुवर्तिनी भव i 32
हास्यः खलु रावणकः ii 44

## METRICAL ANALYSIS

**अनुष्टुप् (श्लोक)**—(68) i 3, 8, 12, 15, 18–21, 23, 24; ii 3, 7, 12, 13, 15, 16, 18–20, 23, 24; iii 5, 6, 8–11, 13–15, 18, 20, 22, 24–26; iv 4, 8–11, 14, 16, 19–22; v 2, 5, 8–10, 12, 14, 17; vi 8–10, 18, 20, 22, 23, 25–29, 35

पञ्चमं लघु सर्वत्र सप्तमं द्विचतुर्थयोः ।
गुरुषष्ठं च पादानां चतुर्णां स्यादनुष्टुभि ॥

**पुष्पिताग्रा**—(22) i 6, 14, 22; ii 2, 5, 11, 17, 25; iii 2, 16, 23; iv 3, 5, 12, 18; v 3; vi 2, 12, 13, 17, 24–33

अयुजि नयुगरेफतो यकारो युजि च नजौ जरगाश्च पुष्पिताग्रा ।

**वसन्ततिलका**—(15) i 1, 4, 9, 11; iii 21, 27; iv 7, 13, 23; v 4, 7, 13, 16; vi 1, 7

ज्ञेया वसन्ततिलका तभजा जगौ गः ।

**शार्दूलविक्रीडितम्**—(15) i 5; ii 4, 6, 10, 22; iii 1; iv 1, 2; v 6; vi 3, 16, 19, 30, 31, 34

सूर्याश्वैर्मसजस्ततसगुरवः शार्दूलविक्रीडितम् ॥

**मालिनी**—(11) i 16, 25; ii 8, 9, 21, 26; iv 15; v 15; vi 4, 6, 11

ननमयययुतेयं मालिनीभोगिलोकैः ।

**उपजातिः**—(6) ii 14; iv 6; v 1; vi 14, 21, 32

स्यादिन्द्रवज्रा यदि तौ जगौ गः । उपेन्द्रवज्रा जतजास्ततो गौ ॥(—अनयोः)

**उपेन्द्रवज्रा**—(4) i 26; iii 3, 19; v 11

उपेन्द्रवज्रा जतजास्ततो गौ ।

**प्रहर्षिणी**—(4) i 7, 10, 17; iii 17

त्र्याशाभिर्मनजरगाः प्रहर्षिणीयम् ।

**वैश्वदेवी**—(2) ii 1; vi 5

पञ्चाश्वैश्छिन्ना वैश्वदेवी ममौ यौ ।

**स्रग्धरा**—(2) iii 7, 12

म्रभ्नैर्यानां त्रयेण त्रिमुनियतियुता स्रग्धरा कीर्तितेयम् ।

**शिखरिणी**—(1) iv 17

रसै रुद्रैश्छिन्ना यमनसभलागः शिखरिणी ।

**वंशस्थम्**—(1) i 2

जतौ तु वंशस्थमुदीरितं जरौ ।



**शालिनी**—(1) i 13

मात्तौ गौ चेच्छालिनी वेद लोकैः ।

**भुजङ्गप्रयातम्**—(1) vi 15

भुजङ्गप्रयातं चतुर्भिर्यकारैः ।

**द्रुतविलम्बितम्**—(1) iii 4

द्रुतविलम्बितमाह नभौ भरौ ।

## GRAMMATICAL IRREGULARITIES

**Anomalous formations—**

न **प्रत्याययति** शोकार्ता यथा ii [71]

विश्वविजयविख्यात**विंशद्बाहु**शालिनी v [53]

लङ्कामभ्युपयामि बन्धुसहितः सीतां **समाश्वासितुम्** vi [53]

**Syntactical—**

सन्नाह**माज्ञापय** वानरवाहिनीम् (2 objects ? ) iv [2]

राज्ञा वानरवाहिनी प्रतिभया सन्नाह**माज्ञापिता** iv [7]

**Causative for Simplex—**

केन कारणेन **धर्षितो**ऽस्माकमन्तःपुरं प्रविष्टः ? iii [70]

**Intransitive used Transitively—**

सीता मामविवेकिनी न **रमते** ii [36]

**Conjugational—**

**वीजन्तो** मलयानिला अपि iii [5]

न च पुन**र्वीजन्ति** यस्यां भयात् iii [5]

**Atmane form instead of Parasmai—**

कथञ्चिद्वीर**माकर्षमाणः** i [46]

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## Stanzas attributed to Bhasa in the Anthologies and other works

### १ शार्ङ्गधरपद्धतौ—

१ अस्या ललाटे रचिता सखीभिर्विभाव्यते चन्दनपत्रलेखा ।
आपाण्डुरक्षामकपोलभित्तावनङ्गबाणव्रणपट्टिकेव ॥

२ कपोले मार्जारः पय इति कराँल्लेढि शशिन-
स्तरुच्छिद्रप्रोतान्बिसमिति करी संकलयति ।
रतान्ते तल्पस्थान् हरति वनिताप्यंशुकमिति
प्रभामत्तश्चन्द्रो जगदिदमहो विप्लवयति ॥

३ तीक्ष्णं रविस्तपति नीच इवाचिराढ्यः, शृङ्गं रुरुस्त्यजति मित्रमिवाकृतज्ञः ।
तोयं प्रसीदति मुनेरिव चित्तमन्तः, कामी दरिद्र इव शोषमुपैति पङ्कः ॥

४ दयिताबाहुपाशस्य कुतोऽयमपरो विधिः ।
जीवयत्यर्पितः कण्ठे मारयत्यपवर्जितः ॥

५ पेया सुरा प्रियतमामुखमीक्षणीयं, ग्राह्यः स्वभावललितो विकटश्च वेषः ।
येनेदमीदृशमदृश्यत मोक्षवर्त्म, दीर्घायुरस्तु भगवान् स पिनाकपाणिः ॥

### २ सदुक्तिकर्णामृते —

१ दग्धे मनोभवतरौ बालाकुचकुम्भसंभृतैरमृतैः ।
त्रिवलीकृतालवाला जाता रोमावली वल्ली ॥

२ प्रत्यासन्नविवाहमङ्गलविधौ देवार्चनव्यग्रया
दृष्ट्वाग्रे परिणेतुरेव लिखितां गङ्गाधरस्याकृतिम् ।
उन्मादस्मितरोमलज्जितरसैर्गौर्या कथंचिच्चिराद्
बद्धः स्त्रीवचनात्प्रिये विनिहितः पुष्पाञ्जलिः पातु वः ॥

३ विरहिवनितावक्त्रौपम्यं बिभर्ति निशापतिः
गलितविभवस्याज्ञेवाद्य द्युतिर्मसृणा रवेः ।
अभिनववधूरोषस्वादुः करीषतनूनपा-
दसरलजनाश्लेषक्रूरस्तुषारसमीरणः ॥



### ३. सुभाषितावल्याम् —

१ कठिनहृदये मुञ्च क्रोधं सुखप्रतिघातकं
लिखति दिवसं यातं यातं यमः किल मानिनि ।
वयसि तरुणे नैतद्युक्तं चले च समागमे
भवति कलहो यावत्तावद्वरं सुभगे रतम् ॥

२ कृतककृतकैर्मायासख्यैस्त्वयास्म्यतिवञ्चिता
निभृतनिभृतैः कार्यालापैर्मयाप्युपलक्षितम् ।
भवतु विदितं नेष्टाहं ते वृथा किमु खिद्यसे
ह्यहमसहना त्वं निःस्नेहः समेन समं गतम् ॥

३ दुःखार्ते मयि दुःखिता भवति या हृष्टे प्रहृष्टा तथा
दीने दैन्यमुपैति रोषपरुषे पथ्यं वचो भाषते ।
कालं वेत्ति कथाः करोति निपुणा मत्संस्तवे रज्यति
भार्या मन्त्रिवरः सखा परिजनः सैका बहुत्वं गता ॥

४ बाला च सा विदितपञ्चशरप्रपञ्चा, तन्वी च सा स्तनभरोपचिताङ्गयष्टिः ।
लज्जां समुद्वहति सा सुरतावसाने, हा कापि सा किमिव किं कथयामि तस्याः

### ४ सूक्तिमुक्तावल्याम्—

१ यदपि विबुधैः सिन्धोरन्तः कथञ्चिदुपार्जितं
तदपि सकलं चारुस्त्रीणां मुखेषु विलोक्यते ।
सुरसुमनसः श्वासामोदे शशी च कपोलयो-
रमृतमधरे तिर्यग्भूते विषं च विलोचने ॥

### ५ अभिनवभारत्याम् (अभिनवगुप्तविरचितायाम्)

१ त्रेतायुगं...तद्धि न मैथिली सा, रामस्य रागपदवी मृदु चास्य चेतः ।
लब्धा जनस्तु यदि रावणमस्य कायं प्रोत्कृत्य तन्न तिलशो न वितृप्तिगामी ॥

### ६ नाट्यदर्पणे (रामचन्द्रगुणचन्द्रविरचिते)

१ पादाक्रान्तानि पुष्पाणि सोष्म चेदं शिलातलम् ।
नूनं काचिदिहासीना मां दृष्ट्वा सहसा गता ॥

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## DRAMATIC TERMS

**नान्दी**—नन्दन्ति देवा अत्र, इति नान्दी । Thus Nāndī is the praise of a deity at the commencement of any rite or observance. In dramas, it is the benedictory verse or verses recited at the very beginning.

Def. देवद्विजनृपादीनामाशीर्वचनपूर्विका ।
नन्दन्ति देवता यस्यां तस्मान्नान्दीति कीर्तिता ॥

**प्रस्तावना ( or स्थापना or आमुखम् )**—Prologue

This is a dialogue at the very commencement of the play, between the stage-manager and the Naṭī or some other actor. A musical entertainment is also part of this prologue. The purpose of this prologue is to secure the attention of the audience and then to acquaint them with the qualifications of the author of the play and to introduce the main incidents of the play. The prologue is of five kinds.

Def. नटी विदूषको वापि पारिपार्श्वक एव वा ।
सूत्रधारेण सहिताः संलापं यत्र कुर्वते ॥
चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मिथः ।
आमुखं तत्तु विज्ञेयं नाम्ना प्रस्तावनापि सा ॥
उद्घात्यकः कथोद्घातः प्रयोगातिशयस्तथा ।
प्रवर्तकावलगिते पञ्च प्रस्तावनाभिदः ॥

**पताकास्थानकम्**—The intimation of an episodical incident in a drama, when, instead of the thing thought of or expected, another of the same character is brought in by some unexpected circumstance.

Def. यत्रार्थे चिन्तितेऽन्यस्मिंस्तल्लिङ्गोऽन्यः प्रयुज्यते ।
आगन्तुकेन भावेन पताकास्थानकं तु तत् ॥



**विष्कम्भकः**—An interlude between the acts of a drama and performed by one or more characters, middling or inferior, who connect the story of the drama and the subdivisions of the plot by briefly explaining to the audience what has occurred in the intervals of the acts, or what is likely to happen later on. (V.S.A)

This Viṣkambhaka is of two kinds—pure and mixed. It is pure or S'UDDHAVIṢKAMBHAKA, if the characters taking part in it are middling (MADYAMA PĀTRAS) and hence speaking Sanskrit. It is mixed or MIS'RAVIṢKAMBHAKA, if the characters are NICA or low and hence speaking Prākṛt.

Def. वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः ।
संक्षिप्तार्थस्तु विष्कम्भ आदावङ्कस्य दर्शितः ॥
मध्येन मध्यमाभ्यां वा पात्राभ्यां संप्रयोजितः ।
शुद्धः स्यात् स तु संकीर्णो नीचमध्यमकल्पितः ॥

**प्रवेशकः**—'The introducer', it is an interlude acted by inferior characters (such as servants, buffoons etc.) for the purpose of acquainting the audience with events not represented on the stage, but a knowledge of which is essential for the proper understanding of what follows. In other respects it is like the Viṣkambhaka; but it never occurs at the beginning of the first act or at the end of the last act.

Def. प्रवेशकोऽनुदात्तोक्त्या नीचपात्रप्रयोजितः ।
अङ्कद्वयान्तर्विज्ञेयः शेषं विष्कम्भके यथा ॥

**पञ्चसन्धयः**—Five divisions or joints in a drama, viz.—मुखम् , प्रतिमुखम् , गर्भः, विमर्शः or अवमर्शः, निर्वहणम् or उपसंहारः

**पञ्च अर्थप्रकृतयः**—Five leading 'sources' of the grand object in a drama, viz.—बीजम् , बिन्दुः, पताका, प्रकरी, कार्यम्

# NOTES

## ACT I

अभिषेकनाटकम्—The play is so named as it deals with the three *Abhiṣekas* of Sugrīva, of Vibhīṣaṇa and of Rāma.

नान्द्यन्ते ततः etc.—Note the repetition of the idea in अन्ते and ततः in this stage-direction which occurs at the very outset in all Bhāsa plays except the Madhyama-vyāyoga. The Sūtradhāra comes on the stage after the Nāndī as a private function is over. नान्दी is derived from नन्द् to rejoice Cf. नन्दन्ति काव्यानि कवीन्द्रवर्गः कुशीलवाः पारिषदाश्च सन्तः। यस्मादलं सज्जनसिन्धुहंसी तस्मादियं सा कथितेह नान्दी ॥—नाट्यप्रदीपे

Obviously Nāndī does not mean here the stanza which comes after this direction and is recited by the Sūtradhāra. It must refer to the preliminary music before the Sūtradhāra enters the stage. Thus according to Pandit Ganapati Sastri, नन्दिः आनन्दः, तस्या इयं नान्दी—गीतवाद्यवादनादिरूपा क्रिया. In the case of dramas of other writers, however, a verse which is called the *Nāndī* s'loka is given at the beginning of the play and only after that, the stage direction for the entrance of the Sūtradhāra is given in the words—नान्द्यन्ते प्रविशति सूत्रधारः। In Bhāsa's plays, as the Sūtradhāra's entrance into the stage is at the very commencement, and as he is made to recite the benedictory stanza, thus beginning the drama virtually, these dramas are known as 'सूत्रधारकृतारम्भ'.

Cf.— सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकैः।
सपताकैर्यशो लेभे भासो देवकुलैरिव ॥—Bāṇa

सूत्रं धारयतीति सूत्रधारः। Cf.— नाट्यस्य यदनुष्ठानं तत्सूत्रं स्यात् सबीजकम्। रङ्गदैवतपूजाकृत्स सूत्रधार उदीरितः ॥ Also वर्तनीयतया सूत्रं प्रथमं येन सूच्यते। रङ्गभूमिं समाक्रम्य सूत्रधारः स उच्यते ॥—(सङ्गीतसर्वस्वे)



² गाधिपुत्रः=विश्वामित्रः, Gādhi's son.

[This s'loka is a benediction. It refers to the several heroic deeds of Rāma. Even before his marriage, Rāma went to guard the sacrifice of Vis'vāmitra and killed the demoness Tāṭakā and scared Mārīca, who came to disturb the sacrifice (*Bālakāṇḍa*). During his exile in the forest, on the way to Pañcavaṭī, he killed a powerful Rākṣasa named Virādha. While in Pañcavaṭī, he slayed Khara, the half brother and one of the generals of Rāvaṇa, and Dūṣaṇa and another general, in a battle which came up after S'ūrpaṇakhā was defaced by Lakṣmaṇa. After Sītā's abduction by Rāvaṇa, during their wanderings in the forest both Rāma and Lakṣmaṇa were attacked by a headless demon called Kabandha whom they killed. This Kabandha was at first a heavenly being; but cursed by a sage, he had become a demon and was very troublesome to many. So, Indra gave a blow on his head with his Vajrāyudha, as a result of which his head sank into his trunk. When he was killed by Rāma, his curse was ended and he advised Rāma to form friendship with Sugrīva who would help him in finding out Sītā (*Araṇyakāṇḍa*). The next heroic act of Rāma(in *Kiṣkin hākāṇḍa*)was his slaying Vālin for obliging Sugrīva, a S'araṇāgata, and not because of any personal offence by him. Vālin was a mighty ape and, by virtue of a boon, could not be slain by anyone in a face to face fight. Knowing this, Rāma slayed him by shooting an arrow at him, unseen. Even such a *Pracchannavadha* he did not hesitate to do, to do a good turn to his S'araṇāgata. Cf.— 1. तरणिसुतशरणागतिपरतन्त्रीकृतस्वातन्त्र्य in the रघुवीरगद्य; 2. the note by Vedānta Des'ika in his अभयप्रदानसार chapter III on "सूक्ष्मः परमदुर्ज्ञेयः सतां धर्मः प्लवङ्गम"; 3. also the episode of सुमालिनिग्रह which is a पराङ्मुखवध in the Rāmāyaṇa, Uttara., ch. 8. Rāma would never let down any one, even an

enemy, if he became a S'araṇāgata. That is how even Vibhiṣaṇa was taken in by Rāma, in spite of protests from Sugrīva and others. Finally (in the *Yuddhakāṇḍa*) Rāma killed the great demon-king Rāvaṇa in a terrific fight with him. The benedictory s'loka recounts all these deeds of Rāma. This play begins with the episode of Vālivadha and concludes with that of Rāvaṇavadha.]

[3] These sentences occur *verbatim* in as many as eight plays of the Trivandrum group (viz. दूतघटोत्कचम्, कर्णभारः, ऊरुभङ्गम्, मध्यमव्यायोगः, अभिषेकः, बालचरितम्, दूतवाक्यम्, and पञ्चरात्रम्) which fact goes to indicate that all these works are of the same author.

[5] पारिपार्श्विकः—An assistant actor.

[6] With line 1, Cf. Pratijñā IV 23; Pañca II 21. The cry was of Sugrīva and was heard rolling on like the roaring sound of a thunder.

[7] एष खलु...—The three विशेषणs of रामस्य have their parallels in the three of सुग्रीव. दाराभि....कृतस्य="expelled from his country for having had carnal contact with the wife (of his elder brother Vālin)." But a parallel to this we do not see in Rāma. Hence the meaning "expelled from the company of his wife" is to be adopted. परस्परोपकार ...suggests a प्रतीकारसन्धि. Cf. कामन्दक.

[8] Formerly Indra had lost his position for a year, when Nahuṣa officiated. But, by his mis-behaviour, Nahuṣa got cursed by a sage and fell down to the earth. Then Indra was to be re-instated. It is probably to this occasion that Bhāsa refers here. Mention is made here of the characters coming upon the stage at the commencement of the actual play. This device is called प्रयोगातिशय.

[9] स्थापना — Prologue; Introduction. स्थापना, प्रस्तावना



and आमुखम् are synonyms. Generally the prologue is termed प्रस्तावना in classical dramas. But Bhāsa uses the term स्थापना in eleven out of his thirteen plays. In his Bālacarita no such expression has been used, while the prologue of his Karṇabhāra is styled प्रस्तावना. In his प्रतिज्ञायौगन्धरायणम् there are आमुखम् and प्रस्तावना as variants for स्थापना.

The रसार्णवसुधाकार (विलासः २) makes a distinction between प्रस्तावना and स्थापना— (But this is not generally accepted)

प्रस्तावना स्थापनेति द्विधा स्यादिदमामुखम् ।
विदूषकनटीपारिपार्श्वकैः सह सँल्लपन् ॥
स्तोकवीथ्यादिसहितान्यामुखाङ्गानि सूत्रभृत् ।
योजयेद्यत्र नाट्यज्ञैरेषा प्रस्तावना स्मृता ॥
सर्वामुखाङ्गवीथ्यङ्गसमेतैर्वाक्यविस्तरैः ।
सूत्रधारो यत्र नटीविदूषकनटादिभिः ।
सँल्लपन् प्रस्तुतं चार्थमाक्षिपेत् स्थापना हि सा ॥

It must be noted here that the prologues of Bhāsa are very brief and silent over the names of the play, the author and his patron. For other peculiarities, see Introduction.

14 This recounts the test Rāma underwent to convince Sugrīva of his capacity to kill Vālin.

16 सोपस्नेहतया........cf. Pratimā II.

18 नादेन......cf. I [6]; but st. 8 which is actually what Sugrīva roars out to invite Vālin, breathes a very noble and affectionate sentiment. Sugrīva is not quite at fault in taking Vālin's wife because he believed then that Vālin was dead. Yet Vālin had expelled him from his country.

27 नालं माममिमुखमेत्य refers to the fact that Vālin could not be slain by any one in a face to face fight, by virtue of a boon from Brahma.

28 अस्य जनस्य....seeing that arguing with Vālin is no good, Tārā asks for a personal favour, as it were.

30 Vālin speaks of his great might here. His taking the leading part in the अमृतमन्थन is not told in any of the popular Purāṇas.

32 हं मम वशानुवर्तिनी भव—the wife, in Bhāsa's times, had to obey the husband so implicitly that even a queen had no voice in matters other than purely household. Cf. Pratijñā.

35 मच्चक्षुष्पथमासाद्य—Valin expects only an अभिमुखयुद्ध.

37 Note Sugrīva's respect for his elder brother, even when he has gone to fight with him.

41 Lakṣmaṇa does not like Sugrīva's fighting with his own elder brother. That is why he says वानरत्वात् and सतां विहाय वृत्तम् ।

46 परिवीत—परि+वि+इ+क्त=hit down. This root is rarely used in classical works.

47 शरे नामाक्षराणि—cf. Pañca III 18. It was customary to inscribe the name of the warrior on the arrows he used. व्यपगतधर्मसंशयेन—Vālin admits first that Rāma has a correct insight into right and wrong, which is difficult to comprehend for an ordinary person. Cf. सूक्ष्मः परमदुर्ज्ञेयः सतां धर्मः प्लवङ्गम—Rāmāyaṇa.

47-66 Here is the discussion of Vālin with Rāma relating to the justification of Rāma's committing a प्रच्छन्नवध. Rāma's defence is two-fold—1. Vālin is a मृग and can be killed in any manner by persons allowed to hunt; and 2. Vālin deserves death punishment for seducing his younger brother's wife, an act not permitted even in exceptional cases. A more convincing defence of Rāma's position is given in the note on stanza 1 above.



68 Sugrīva's feelings at the death of his brother.

79 Vālin, with the arrow piercing his heart, is compared to the Krauñca mountain which was assailed by the weapon Śakti by Guha, otherwise called Skanda, the General of the gods. Krauñca is said to be the son of Maināka son of Himavān.

81 शरवरपरिवीतम्—see note on 46

83 कुलप्रवालम्—अङ्गदम् । Note Vālin's fondness for his son Aṅgada who is the only heir to succeed even Sugrīva who has no issues.

87 हेममाला—the gold necklace which is the family heirloom of Vālin.

89-91 In Bhāsa's plays water is frequently brought on the stage; and rapid action is usual as evidenced by the stage-direction निष्क्रम्य, प्रविश्य which allows no time for the actor.

91-93 Death is actually staged by Bhāsa. Cf. Pratimā II and Ūrubhaṅga. The first act concludes with the preparation for Sugrīva's abhiṣeka.

## ACT II

After the events of the previous Act, Sugrīva sends his monkey chiefs in all directions to search for Sītā and bring news of her. After a vain search for a month, all return except Aṅgada and his party. Hanūmān, a member of this party, has just gone to Laṅkā on the words of the eagle Sampāti and found Sītā there. The dramatist wishes to relate these incidents by means of a conversation between two characters and then begin the Act proper. This conversation here forms an *Interlude (Miśraviṣkambhaka)* as one of the characters (viz. Kakubha) speaks Sanskrit and the other (Bilamukha) Prākṛt. Kakubha is a soldier

belonging to Aṅgada's troop, while Bilamukha is a servant of Sugrīva, ordered to find out the where-abouts of Aṅgada and his troops who have failed to return to Kiṣkindhā within the prescribed period. Bilamukha chances to meet Kakubha on the sea-shore and learns from him that Hanūmān has just leapt across the ocean to Laṅkā and that as such, the task is almost completed.

The regular Act opens with the scene of the As'okavana where Sītā is surrounded by demonesses. This is a very short scene which consists of a brief soliloquy of Sītā. Next Hanūmān is introduced as just entering Laṅkā. He moves through every part of Laṅkā in vain. Finally, surveying from the top of a palace, he notices the As'okavana. Then he enters the garden and finds Sītā there.

In this play, as in the Pañcarātram, Bhāsa has not adhered to unity of time and place. Hanūmān has been made to move through Laṅkā, which means that the scene of action has to change accordingly.

18 अहो.......How excellent is the lay-out of Rāvaṇa's mansion. 19 विमान has several meanings—Disrespect; a measure; a heavenly car; a palace with seven storeys; a horse. महेन्द्रपुरी=अमरावती ।

33 Description of Rāvaṇa; Cf. iv 15.

41 Only after hearing Rāvaṇa's words, Hanūmān confirms his surmise that the lady there is Sītā.

44 Sītā's contempt for Rāvaṇa.

48 This reveals the discretion of Hanūmān.

49 मनसा —whole-heartedly.

52 शप्तोऽसि—Sītā curses Rāvaṇa, but what exactly the curse is, one cannot see.

53-54 This clearly indicates Rāvaṇa's embarrassment after



the curse. At this stage, Bhāsa cleverly takes Rāvaṇa away from the scene, lest further talk with Sītā may lead to an undesirable turn of events. Rāvaṇa's death within a month after this is significant. This episode of Sītā's cursing Rāvaṇa answers the reader's natural feeling that Sītā must have cursed Rāvaṇa, one time or the other. Cf. a similar situation in the Pratimā v 97-96

55 As in the Rāmāyaṇa, here also Rāvaṇa meets Sītā at night as evidenced by Hanūmān's observation 'अये, कथं दीपिकावलोकः' ! but when Rāvaṇa leaves the As'okavana it is "ten *nālikas* full and the bathing time passing" This should therefore mean 'ten *nāḍikas* after midnight' when the उषःकाल has set in which is just the time for bathing. cf. आश्चर्यचूडामणि v page 177 for a similar passage.

63 अनुक्रोशम्—Bhāsa is very fond of this word and uses it in almost all his plays. सुखस्य...cf vi 23 cd. and प्रतिज्ञा ii 7.

65 अपि च ईदृशमिव—words uttered not aloud What Hanūmān says to Sītā here is not clear.

66 अकरुणा: repeated in Svapna (P 21 *l* 4 and P 46 *l* 1)

67 किन्तु खलु मया स्वप्नो दृष्टः—cf. एवं मया स्वप्नो दृष्टः Sv. P 49 *l* 2

71 यथा देहान्तरं गता—cf. the belief that Sītā migrated into another body when Rāvaṇa abducted her away and that she got back her real form only after the अग्निप्रवेश.

77-78 Hanūmān being an able and far-sighted minister, is particular of knowing Rāvaṇa in person and gauge the strength of his army, the efficiency of his ministers etc. To achieve all this, he adopts a course quite becoming of a hero.

## ACT III

[After the incidents of the II Act, the As'okavana is almost destroyed by Hanūmān. The audience are informed of this through the conversation between S'aṅkukarṇa and the portress Vijayā, which would have formed a *Mis'ra-viṣkambhaka* but for the fact that Rāvaṇa's anxiety is to

be represented by making him personally hurry up to S'aṅkukarṇa, as he is informed only briefly by Vijayā of the happenings].

[2-3] क इह...cf. Svapna vi. विजया is the portress also in the Pratimā and Svapna.

[4] निवेद्यतां etc. cf. Abhijñāna-s'ākuntala iv 9, which is very similar to this in idea as well as in expression.

[6-7] occur in Pañca ii [27]

[11] Strangely enough, Rāvaṇa appears on the stage, as Vijayā leaves to inform him of the happenings. This is another instance of the quick action of the type निष्क्रम्य, प्रविश्य).

[12] नववाक्य... because never before had Rāvaṇa heard such a humiliating news.

[14] कथं वानरेणेति—cf. [49]; he is probably reminded of the curse by Nandi, detailed in [51] *infra* by himself.

[18] The relation of the fight between Hanūmān and the demons is very similar to that of the fight of Abhimanyu and Uttara in Pañca II.

[20] निष्क्रम्य, प्रविश्य—see note on i [90] and iv [82]

[25] अनन्तरीयम्=next, entire. cf. iv [105]

[35] इन्द्रजित्–Rāvaṇa's son Meghanāda; Indra's conqueror. [When Rāvaṇa warred against Indra in his own heaven, his son Meghanāda was with him, and fought most valiantly. During this combat, Meghanāda by virtue of the magical power of becoming invisible which he had obtained from S'iva, bound Indra, and bore him off in triumph to Laṅkā. Brahma and other gods hurried thither to obtain his release, and gave Meghanāda the title of Indrajit, conqueror of Indra; but the victor refused to release his prisoner unless he was promised immortality. Brahma refused to grant his extravagant demand, but he persisted, and ina a way chieved his object. In the Rāmāyaṇa, he is represented to have been decapitated by Lakṣmaṇa while he was engaged in a sacrifice].



[39] With this cf. हतोऽपि लभते स्वर्गं जित्वा तु लभते यशः Karṇabhāra 12. वानरः—Rāvaṇa is evidently reminded of the curse of Nandī once again.

[51] The occasion when Rāvaṇa was cursed in his own words. [After conquering Kubera when Rāvaṇa was returning in his Puṣpakavimāna, it stopped near the S'ara-vaṇa-vana the birth place of Ṣaṇmukha. Then Nandī came to Rāvaṇa and advised him not to fly that way as S'iva was sporting with Pārvatī on the Kailāsa. But Rāvaṇa laughed at it and ridiculed him for his monkey face. At this Nandī cursed him saying "You will meet with destruction only through monkeys." See रामायण VI 16].

[58] निर्विण्णमिव........Rāvaṇa reads the feeling of Vibhīṣaṇa by looking at his face. This characteristic feature is found in most of Bhāsa's characters. Cf. iv [35] *infra* and Pratimā i [27] and v [12-13].

[65] Hanūmān talks to Rāvaṇa on terms of equality.

[84] Hanūmān's question corners Rāvaṇa, as he had actually stolen away Sītā like a coward in the absence of राम.

[85-86] This clearly shows that Vibhīṣaṇa is in sympathy with Rāma, whom Rāvaṇa considers a foe.

[83] Vibhīṣaṇa forecasts the total destruction of the entire demon-race by the folly of Rāvaṇa.

[91] Hanūmān now addresses Rāvaṇa by name, which irritates Rāvaṇa in [93]. अथवा दूतवध....Rāvaṇa's sense of Dharma.

[95] In Bhāsa's plays this expression 'अथवा एहि तावत्', calling back a person after sending him away, is very common. Cf Pañcarātaa ii Pratimā ii [39]

[98] यदि तेऽस्ति धनुःश्लाघा cf. Pratimā i 20. Rāvaṇa's message to Rāma inviting him for a battle.

[103] विवक्षा—वक्तुम् इच्छा। हितमन्तरेण—हितमुद्दिश्य।

[107] विप्रतिपत्त्या cf. iv [90]

[114] For a similar conjuring, cf. Pratimā iv 24.

[119] Rāvaṇa is now convinced that Vibhīṣaṇa is siding

Rāma; hence orders for expelling him from Laṅkā in [121].

[120] कोऽत्र ? Although Rāvaṇa calls an attendant, none turns up; yet Rāvana orders for Vibhīṣaṇa's expulsion.

[123] Vibhīṣana's advice to his elder brother. प्रयामि न च दोषवान् cf. i [24] above.

[125] Vibhīṣana proclaims here his intention to save the demon race by seeking Rāma's protection.

## ACT IV

[Aṅgada's troops and Hanūmān have returned to Kiṣkindhā, with news of Sītā. Thereupon, Sugrīva has ordered all his troops to be prepared to march against Rāvaṇa. This information is given to the audience by means of a brief conversation in Sanskrit between the Monkey Chamberlain and the Monkey General, which forms a S'uddha-viṣkambhaka].

[7] धर्मसमयं=an established rule or practice of virtuous conduct.

[18] Vibhīṣaṇa appears in the sky and is mistaken for an enemy by Sugrīva. 5 ab describe the personality of विभीषण।

[20] Even Hanūmān fails to recognise Vibhīṣana at first and instructs the monkeys to be on the alert.

[21] But Rāma shows firmness and no fear. Probably, he is glad that a demon has come to him, be it with any motive.

[25] शरणागतम्—the word is significant. किं वक्ष्यतीति cf. Svapna vi 4 and 15.

[33] Rāma sends Lakṣmaṇa to bring Vibhīṣaṇa. The younger brother of Rāma receiving the younger brother of Rāvaṇa is appropriate. Note the readiness of Rāma in welcoming a शरणागत, even though he may be an enemy.

[38] Hanūmān gives out to Sugrīva his opinion of विभीषण.

[40-41] It is strange that both Vibhīṣaṇa and Lakṣmaṇa easily recognise each other although they meet for the very first time.

[48] Vibhīṣaṇa's estimate of Rāma.



[49] Rāma confers lordship of Laṅkā on Vibhīṣaṇa here, although he is actually consecrated after Rāvaṇa is killed in the battle; see vi [53]

[51] सिद्धमस्मत्कार्यम् etc. Note the rapid action of the play.

[54] Rāma rises up expressing his determination to shoot at the ocean. Even before he fixes his arrow to the bow, Varuṇa appears in person. In the Rāmāyaṇa, Varuṇa's appearance is only when Rāma is about to shoot.

[55] Varuna too approaches Rāma only as a शरणागत.

[58] Varuna recognises Rāma as Viṣṇu in human form. Cf. Kumārasambhava i 57.

[61 65] Varuna reveals at first Rāma's identity with Viṣnu but soon realises that the business on hand is of Rāma in human form.

[17] एष मार्गः a passage is allowed in the form of divided waters. The famous रामसेतु built by the monkeys is substituted here by the miracle of divided waters, similar to the one when Vasudeva had to cross the Yamunā river, with the infant Kṛṣṇa in his hands.

[75] The ocean as it looked at the time Rāma and his party walked across it through the passage allowed by Varuna. Contrast this with iv [14] which is also a description of the same ocean viewed from the sea-shore.

[80] सुवेल=त्रिकूट mountain.

[82] पुस्तक (प्रामाण्य)—Registers containing the names and other details relating to every soldier of the army; cf Pañca. ii [124]. Evidently perfect and systematic records were being maintained in the *Military*, even in Bhāsa's times.

[87] आर्यकुमुदस्य—Kumuda is the name of a Monkey-general

[89] Vibhīṣana says this even when the matter is not referred to him स्वसैनिकौ—स्व here refers to Rāma's party as a whole to which Vibhīṣana now belongs. स्व is not *my* here.

[103] Rāma's message to Rāvana in reply to his (iii [98])

[108] A grand description of the setting sun.

## ACT V

[The battle between the two armies of Rāma and Rāvana has come up and most of the demon heroes are slain. Even Indrajit has gone to the front. Rāvana persists in continuing the battle at all costs and is not prepared to restore Sītā to Rāma. On the other hand, Rāvana has ordered for faked models of the heads of Rāma and Lakṣmana. This is revealed by the conversation in Sanskrit between the demon-chamberlain and Vidyujjihva, which forms a *Suddhaviṣkambhaka*].

2 प्रवालतोरणद्वारम्....see note on iii 2 4 cf. आ. चूडामणि v

6-11 These reveal the Kāñcukiya's estimate of Rāvana.

18 The bad omens are indicative of the sad but false news of the death of her husband and Lakṣmana, which Rāvana is going to relate to her after showing her the faked models that appear very much like the heads of the two persons reported by him as slain by Indrajit. Although experiencing bad omens, Sitā feels delighted at heart. This is to indicate that the above sad episode with Rāvana is going to end with happy news to Sitā.

21-23 Rāvana fancies *Royal Fortune* deserting him and going to Rāma. *Allusion*—Laṅkā originally belonged to Kubera, but रावण had ousted him out of it and made it his own capital.

27 रावणक is the diminutive form of रावण. Sitā laughs at the foolishness of Rāvana's statement.

30 रावण shows the faked models to Sītā and tells her that they are the heads of राम and लक्ष्मण slain by Indrajit in the battle. Note the irony of fate here. Shortly after this, news is brought that Indrajit himself is killed by राम.

34-35 A good instance of पताकास्थान—dramatic irony. See Avi. (p. 41) and Pratijñā II. Here it is a verbal irony consisting of the remarks of a character 'which the audience



with their fuller knowledge of facts, can interpret in two ways, while the speaker himself is quite unconscious of any secondary point in his words.' *Dramatic irony*, a very effective dramatic device, is of four kinds, viz., comic, tragic, verbal and the irony of situation.

42 Clearly contradicts Rāvana's statement in 29 above.

44 रावण vehemently questions the veracity of the demon reporting Indrajit's death.

45 cf. Pañca ii 101; Bālacarita ii; Pratimā ii.

50 Yama was afraid of approaching रावण who now questions the former, as it were, whether he still continued to fear him.

53 नेपथ्ये etc. Seeing that all the great warriors such as कुम्भकर्ण and इन्द्रजित् are slain, the demon soldiers are fleeing away from the battle-field and their General is persuading them not to run away in a cowardly manner.

58 heroism of रावण. 60 अनिष्टानि...Sitā's curse, as it were.

63 अवश्यं च....the demon's timely intervention.

66 ईश्वराः...Sitā's prayer for the victory of her husband.

## ACT VI

[Rāvana goes to fight with Rāma in the battle-field. A terrific fight comes up between them, which is described very vividly by three Vidyādharas in the prelude to this Act]

3 6 is a split verse. Bhāsa is very fond of using such verses; cf. Pratimā iii 1 and Pañca i 57.

14 वज्र—Indra's (thunderbolt) weapon made of the bones of दधीच, by which he chopped the wings of the mountains.

15-19 is, like stanza 1 above, a split verse and graphically describes the fight.

21 उदयशिखरि—the mountain supposed to be at the eastern horizon, behind which the sun and moon appear to rise.

23 राम in his fighting pose. क्रौञ्च यथा etc. see note on i 79

35 राम in Indra's chariot driven by Mātali. त्रिपुरवधाय—

Maya had built three cities of gold, silver and iron in the sky, air and earth for demons. At the request of the gods, S'iva burnt down these cities (त्रिपुर) with their inhabitants.

[53] प्रतिज्ञार्णव—the vow of promise to free the sages of their troubles from demons by slaying रावण. cf. आश्चर्यचूडामणि vii 11

[56] क्षय=house. राम is reluctant to see सीता for two reasons —1. long separation between himself and सीता; and 2. her stay in the house of his enemy.

[61] This gives Rāma's definition of a true friend. While विभीषण is trying to advocate the cause of Sītā before राम, लक्ष्मण has informed सीता of Rāma's attitude and she has decided to throw herself into fire with Rāma's permission.

[65] पतिव्रतायाः......This is ample to show that राम has no doubt of her purity; only the considerations mentioned in [56] prevent him from accepting her.

[67] धर्मस्नेहान्तरे....cf. ii [63] and Pratijñā ii 7.

[74-76] आश्चर्यमाश्चर्यम् cf. आश्चर्यचूडामणि vii

[75] सीता enters into the pyre gladly.

[79] Sitā's appearance after the अग्निप्रवेश.

[85-87] राम salutes the fire god who recognises राम as the great नारायण; but it is significant that he immediately addresses him राजेन्द्र and पुरुषोत्तम in [90] just as वरुण did in[64, 65]

[93] अग्नि reveals that सीता is goddess लक्ष्मी. cf. राघवत्वेऽभवत् सीता रुक्मिणी कृष्णजन्मनि । अन्येषु चावतारेषु विष्णोरेषानपायिनी ॥

[94] Rāma's explanation as to why he allowed Sitā's अग्निप्रवेश ।

[97 99] राम is clearly identified with नारायण. The गान is similar to that in the आश्चर्यचूडामणि. In the रामायण युद्धकाण्ड ch. 120, Brahma praises राम in these very words.

[106] प्रतिज्ञार्णव cf. vi [53] above. [108] Cf. आश्चर्यचूडामणि v 13.

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